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THIRD REVISED EDITION

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TANI'S ROME LECTVRES

FROM DECEMBER TO MAY.
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Signor Tani is a Roman, a Scholar and literary man, and his *Scholarly-Popular Lectures* in Good and Plain English illustrate the Classic Sites of the City, their life and history.

They are delivered while visitors are conducted around the Monuments and thus sightseeing in Rome, with a Roman, is made interesting, pleasant and instructive.

The three thousand years of the life of Rome are interesting not only for the ruins of the classic city, but also for the grand records of its life in later development.

If on the Palatine we find numerous records of the origin of the village which afterwards became the most important city of ancient times, and of the glorious days of the Empire; and in the Forum documents which attest the intense life, and the immense conquests accomplished by the Republic; passing to the Colosseum we see instead, how the conquerors of the world amused themselves. In the Golden House of Nero, and in the Villa Adriana, we can enter a little into the spirit of those grand constructions which symbolize the power and the greatness of the Ancients.

In the underground city of the Catacombs are impressed the signs of the new religion which was destined to renovate and transform the ancient world; that world into which it penetrated with a marvellous system of roads of which the Via Appia is the best example.

Castel S. Angelo still reflects faithfully the turbulent and vigorous mediaeval days full of battles and struggles between invading Barbarians and Romans; between Popes and Nobles at the moment of the transformation of humanity, and the formation of the new nations of Europe.

In the Crypt of St. Peter's the movement of such transformation has left records which still vividly show the influence and attraction exercised by Rome across the centuries, when humanity changed

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and renovated, breathed anew, and manifested its best sentiments Then we see Beato Angelico, Raphael, and Michelangelo flourish who on the walls of the apartments and papal chapels left a lumi nous sign of the great art and civilization of the Italian nation.

If Signor Tani's Lectures on Rome are followed in the chrono logical order here announced, visitors will have in brief, a livin and effective representation of the millenarian life of one of th most interesting cities of the world.

« THE PALATINE HILL »

The history of the most powerful Empire the world has eve seen is indelibly inscribed in documents on the Palatine Hill, whic to this day mark its modest origin in the time of the early settle and of the Kings, and the luxurious pomp of its Imperial epoch

It is here that we are reminded most strikingly of many dar tragedies; the intrigues of so many ambitious Empresses; the cau ses of the decline and fall of one of the greatest civilization tha the world ever knew.

« THE ROMAN FORUM »

The outline of the history of this famous valley, centre of Ro man life, market place, court of justice, exchange; where patrician and plebeians fought; where generals triumphed: where Cicer spoke, Caesar ruled, Horace meditated; heart of a mighty empir until its fall when hordes of invaders buried its magnificence i ruins, will form the subject of this lecture.

The aim is to give a general, comprehensive and lucid idea o the monuments of the Forum Magnum.

« CASTLE OF S. ANGELO »

Ancient Mausoleum of Hadrian, Burial Place of the Emperor down to Caracalla: Citadel of Mediaeval Rome; Refuge of Pope and State Prison. There is no more tragic monument in the worl whose part has been more important than Castle S. Angelo, an there is none whose history is connected with more curious an painful anecdotes. The man who kept this impregnable fortres

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dominated Rome very effectively. From there he was master of S. Peter's and of the Vatican. Many a time the Popes owed their safety to it and when it ceased to be a shelter and a fortress it remained an appalling and secure State prison. In visiting Castle S. Angelo, Signor Tani evokes before your eyes dates, personages and immortal gestures, and his lecture is as keenly interesting as a tale of adventure in the shape and with the value of an historical document of the first order.

« THE CRYPT OF ST. PETER'S »

The Crypt of St. Peter's rigidly closed to the public for many centuries, is amazingly interesting for the Old Crypt, which extends below St. Peter's, is truly part of the original Basilica of Constantine.

One stands there on the very pavement trodden by the feet of Popes and Kings and millions of the faithful for a thousand years and soon pervaded by the grandeur of the place.

In it are preserved the grand old early Renaissance Tombs of some of the greatest Popes. The Grotte Nuove are more in the nature of a rich Museum with frescoes and exquisite bas-reliefs.

Here is the tomb of St. Peter, impenetrable by the will of Clement VIII.

« TIVOLI, VILLA D'ESTE AND HADRIAN'S VILLA »

To the visitor to Rome a trip to Tivoli and its famous Villas is a pleasure both profitable and highly enjoyable and one that should by no means be lost.

An admirer of natural beauty would be amply repaid a trip across the barren, desolate but picturesque *Roman Campagna* : - by the magnificent panoramic views of Tivoli, its glens and falls, the splendid grandeur of the undulating plains of the Latium and its softly-colored inviting hills.

Everyone admires the elegant and enchanting parks and garden of *Villa d'Este* with their ancient and romantic trees and sweetly murmuring fountains. Every tourist or for that matter, mere sight-seer, only under the guidance of Signor Tani will find his interest greatly enhanced in the colossal and imposing ruins of *Villa Adriana* which have no equal on earth and are so picturesquely scattered midst ilex trees and olive groves.

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PREFACE TO THE THIRD EDITION.

We are happy to present to visitors to Rome, this new edition of our Guide.

The very great favour with which the first editions were received by the public, has encouraged us to make a revision of it, adding at the same time several items of interest to the tourist.

The profound changes operated by the events of these past few years; the new arrangement and alterations in the order of objects in the museums and galleries; the recently discovered monuments; the new requirements of tourists of to-day, so different and so better prepared to visit, know and admire Rome; all these things show that former Guide-books correspond no longer with the new wants.

A long practice and an intimate acquaintance of Rome and its monuments and a knowledge from experience of what the general tourist would see, has, as it were, compelled us to write the present book, and to demonstrate how much the story of Rome is mixed up with that of other peoples; thus we have introduced a novelty in the work, namely, the Anglo-Saxon and English records which we find in the city. It is only an indication of these things, and certainly the day will come in which the story of the various

foreign colonies in Rome shall be written, and we sh then see how profound the impression has been, which t Eternal City has left on all Europe.

To the traveller who has little time at his disposal visit the various monuments, we would say the followi should not be neglected. The Palatine where we see trac of the origin of the city: the Roman Forum where we developed the life and the most glorious period of the R public; the Colosseum and the Pantheon which still spe of the greatness of Ancient Rome; Old St. Peter's or Va can Grottoes, with its memories of ten centuries of the h tory of Europe, and its works of art of the Early Renaissa ce; the art collections of the Vatican; the Castle S. Ange with its millenarian story of the City; and St. Peter's, gra monument of Barocco art.

Among the Museums and Galleries, besides the Vatica we would mention the Museo Nazionale Romano and t Borghese.

The churches so very rich in monuments of art wou require many visits, but St. Peter's in the Vatican, St. Pa outside the walls, St. John on the Lateran, S. Maria Ma giore, S. Maria del Popolo, St. Clement's, S. Maria deg Angeli, S. Pietro in Vinculis, St. Lawrence outside the wa are among those which ought to be seen in order to have clear idea of the city.

Last but not least in importance are two excursion typically Roman: The Via Appia and the Catacombs: a Tivoli and its Villas, one Roman (Hadrian's villa), the oth an Italian villa of the Renaissance: villa d'Este.

We here wish to express our lively gratitude to all tho who by their kind suggestions have aided us to render mo complete our new edition.

A. D. TAN

SHORT HISTORICAL NOTICE.

The real origin of the City of Rome is obscure; we only know that the representatives of divers Italic peoples founded here, towards the middle of the VIII century B. C., a little city on the Palatine in a geographical situation the most happy, and well defended, and called it ROMA QUADRATA, or square, name derived from the form of the city.

In an epoch, according to the legend, Rome was governed by kings, and this form of government lasted about two centuries during which time the Romans rose to the highest rank among the surrounding peoples. This vas succeeded by the Republic which lasted for about five centuries.

During the Republican period (510-31 B. C.), which was the time of its commercial, political, and military expansion, there were discussed, approved, and promulgated those just and humanitarian laws which governed the family and the State, and still form to-day the basis of the public and private rights of civilized nations. Then too, was formulated and applied that science of government which succeeded in uniting and conducting so many various races in the ways of civility, from whom all the modern States of Europe have issued.

The first impetus was given in the territory of Rome by the construction of those grandiose works of public utility: commercial and military roads, bridges, aqueducts, sewers, walls of which the vestiges still remain, admirable works which prove Roman civilization distinguished above all others. At that epoch there were the first proofs of Latin literature which dominated the world by the imprint of its universality and has held a preponderant influence on modern literature.

During this period, the intense life of Rome centred : the valley of the Forum, which was covered with temple basilicas, and other edifices.

But the history of the monuments of Pagan Rome unfolded rich and magnificent from the temple of Julius Caesar to the Arch of Constantine. We can say that during the first and second centuries of the Empire, which were also the first and second centuries of the vulgar era, Rome became the most beautiful and the most sumptuous city in the ancient world, by its monuments, palaces and villas. Then were constructed the palaces of the Palatine, the imperial domains, the grand thermae of Nero, of Titus, Trajan, Diocletian, and Caracalla; theatres and amphitheatres, arches of triumph, commemorative columns, pompous temples, etc.

This being so within the city, this period was the happiest of Rome beyond her confines proper. For in effect the Roman Empire was not dominated by the spirit of conquest, and remaining in the frontiers which she herself had determined, she occupied herself with other works. In the interior the last barriers which for a long time had divided peoples, were fallen; uniformity of ideas were expanded across the Empire; commerce, agriculture, and arts were developed in proportion to the wants and capacities of each place, whilst the form of government was adapted to the political temperament.

Thus attentive to the interests of the various nations conquered, Rome was beloved by all, and to all gave peace and great prosperity.

The homogeneity of ideas led to a unity of religion and Rome adopted the true Christian faith which proclaimed the fraternity of peoples, created equality of right for the different classes, and became common to both the conquerors and the conquered.

With the fall of the Empire in the IV century, a great transformation was made in the city, whether because the seat of the new government was transported to Byzantium or on account of the number of the inhabitants being diminished, and traffic and commerce become less; or whether

the soil remained uncultivaded and agriculture had fallen into disfavour by reason of the number of invasions of the Barbarians always on the increase: (Visigoths 410; Vandals 456; Goths 537 and 545; Lombards 739; Saracens 849), which succeeded one another rapidly and violently, bringing in their train spoliation, ruin, and death.

The feeble and impotent representative in Rome, of the Emperor of Byzantium, was unable to hinder the invasion of the Lombards. The Bishops of Rome appealed to the Franks for help, and with the aid of Pepin le Bref, and of Charlemagne succeeded in repelling the Lombards from Rome in 800, and from becoming masters of Rome and of Roman territory.

Uncertain, rare, and contradictory are the accounts given of the history of Rome from the IX to the XII century. During this period many churches and edifices were erected or restored and at this time the schools of the Cosmati, and of painters gave a new expression to local art, after a long period of inertia.

In time there arose numerous towers and citadels and the city presented an appearance of redoubtable strength.

Towards the middle of the XV century Rome underwent a strong influence of Hellenic culture, due to numerous causes, and above all to the fall of Costantinople which drew to Italy a number of illustrious and cultured Byzantines. This was the origin of the vigorous literary and artistic movement which we call the Renaissance. Its first beams illumined the pontificate of Boniface VIII (1300), with Dante, Cavallini and Giotto, and the éclat increased under Nicholas V. with Beato Angelico and others, and irradiated Rome gloriously with the pleiades of artists such as Perugino, Bramante, Raphael, Michelangelo, and many others who flocked to Rome, and endowed the city with numerous and superb edifices, magnificently decorated. Among others we may mention the Vatican, the Capitoline, the Farnese, Farnesina, Massimo, Cancelleria palaces, etc.

This was the most glorious period of the Papacy, but soon that external lustre declined and underwent the political pressure, always nefarious, of France and Austria

by turns the most puissant nations of Europe in the XV and XVII centuries.

Under Gregory XIII (Boncompagni, 1572-1585), and Si tus V (Peretti 1585-1590), the story of the monuments Rome was changed; Bernini, and Borromini (1599-166 continued the work of Fontana and other architects of t preceding pontificates, and gave their impress to a ne aspect, which has been maintained to the present day the older parts of the city.

That was the period when the Gesù (church of the J suits), S. Agnese, S. Ignatius, etc.; the Doria, the Quirin Palace, and the most beautiful fountains, etc. were co structed.

The breeze of the French Revolution with its spoliatio which blew over Rome in 1798, left a ferment of ne ideas, and after a brief period of liberty and reaction, turmoil and of peace by turns, September 1870 dawned whe the army of Piedmont entered Rome and rendered it t Capital of United Italy.

From 1870 to our days, by the afflux of inhabitan from all parts of the nation, the population, of Rome ha increased, from 172.000 to 700.000, and across the variou alternatives, and the difficult topographical problems whic she has had to resolve, the city has been trasformed an enlarged. Not only new and vast quarters have been co structed, but also numerous public edifices, as the Hous of Parliament, the Palazzo di Giustizia (Law Courts), t Bank of Italy, the Galleries of National Art, etc., the arch tectural lines of which unite themselves, so to speak, t the Berninian city. To these are added the immense wor of the Lungotevere (embankment of the Tiber) whic preserve the city from frequent and dangerous inundations the streets widened and the numerous excavations whic have brought to light many vestiges of Rome of the R public, and of the Empire.

One of the most considerable edifices erected in thes last years unique in the world, is the Monument of Victo Emmanuel II, which rises as the symbol of United Italy.

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HOURS FOR VISITING

Museums, Galleries, Monuments, Villas, etc.

(Subject to alterations and changes)

A 45 lire ticket which is delivered from the Direction of the Roman Forum gives admittance *ad libitum* for one month to all the State Collections of Italy.

The Rome State collections are marked with a Star.

All the State and Municipal Collections are closed January 1. 6. - Last Sunday of Carnival. - Easter Sunday. - Ascension day. - First Sunday in June. — June 29. - August 15. - Corpus Christi. - September 20. - November 1. 4. - December 25.

MUSEUMS.

ANTIQUARIUM. — Archaeological Magazine. Via S. Gregorio. Daily 9 a.m. to 5 p.m. 50 centesimi.

ARTISTIC-INDUSTRIAL. — Via Francesco Crispi. Daily 10 a.m. to 2 p.m. Free.

ASTRONOMICAL. — Via della Lungara, Palazzo Corsini. Only on week days and with the permit of the Director.

* BORGHESE AND GALLERY OF PAINTINGS. — Within the Villa Umberto I. Open on week days from September 1. to February 28, from 10 a.m. to 4 p.m. and from March 1. to August 31. from noon till 6 p.m. Lire 3. Free on Sundays from 10 a.m. to 1 p.m.

CAPITOL MUSEUM, TOWER OF THE CAPITOL, HISTORIC PRISONS. — Piazza del Campidoglio. Daily 10 a.m. to 3 p.m. 2 Lire. Free on Sundays from 10 a.m. to 1 p.m.

Plastics. — 94 Via Marmorata al Testaccio, Wednesday and Friday from 16 November to March 15 from 2 p.m. to 5. From March 16 to Nov. 15, from 3 p.m. till 5. Free on Sundays from 9 a.m. till noon.

Lateran. — See Vatican collections.

* Nazionale alle Terme. — Piazza dei Cinquecento. — Daily 10 a.m. till 4 p.m. 3 Lire. — Sundays free from 10 a.m. till 1 p.m.

* National of Villa Giulia. — Villa di Giulio III. outside Porta del Popolo. Hours and entrance same as Borghese.

* Prehistoric and Ethnographic. — Formerly Kircheriano. Same hours and entrance as Museum of the Terme.

Antique Sculpture. — Baracco Museum. — 310 Corso Vittorio Emanuele. Tuesday and Friday from 10 a.m. to 1 p.m. Free.

Tasso Museum. — 5 Salita di S. Onofrio al Gianicolo. Week days 9 to 11 a.m. Sundays free 9 to 12 noon 1 lira.

PICTURE GALLERIES.

Barberini. — Palazzo Barberini. 13 Via Quattro Fontane. Every day except Sunday. 2 Lire. Never free.

Borghese. — See Museum.

Capitol. — Palazzo of the Conservatori on the Campidoglio. Hours the same as Museum.

Colonna. — Palazzo Colonna, 17 Via della Pilotta. Tuesday, Thursday, and Saturday, from 10. a.m. till 3 p.m. 2 Lire. Never free.

Doria. — Palazzo Doria. 1 a Piazza del Collegio Romano. Open from the 15th of November to the 30th June; Tuesday and Friday, 10 a.m. till 2 p.m. Gratuity.

Farnese. — Palazzo Farnese. To visit the apartments permit from the French Embassy is necessary.

Farnesina. — Villa. — 229 Via della Lungara. Open Monday, Wednesday and Friday. Also the 1st and 15th of every month from 10 a.m. till 4.30. 2 lire.

* National Gallery of Antique Art. — Palazzo Corsini, Via della Lungara. - Daily 10-4. 2 Lire. Sunday 10-1 free.

* Gallery of National Modern Art. — Valle Giulia. From October 1 to May 31 9 to 1 p.m.; and from June 1. to September 30 from 8 till till 2 p.m. 2 lire. Sunday 10-1 free.

Rospigliosi Casino. — 43 Via 24 Novembre. Wednesdays and Saturday 9 to 3 p. Temporarily closed.

S. Luke's Academy. — 44 Via Bonella 9 a.m. till 1 p.m. 1 Lira.

VATICAN COLLECTIONS.

(*Open daily 9 to 2. — 5 lire. — Closed on Sundays. Free the last Saturday of each month*).

Closed on January 1. 6, - March 19, - Friday and Saturday in Holy Week, Ascension Day, Corpus Christi - June 29, - August 15, - Last Thursday in October. - November 1. 2. - December 8. 25. 26. 27.

Museum of Sculpture. - Egyptian Museum. — Galleries of Tapistries and of Geographical Maps. - Stanze and Loggia of Raphael. - Chapel of Beato Angelico. - Sistine chapel. - Vatican library. - Borgia apartment. — Entrance fee 5 lire.

Vatican Pinacoteca (Picture Gallery). — Entrance fee 2 lire. Never free.

Vatican Fabric of Mosaics. — Every week-day from 9 a.m. to 2 p.m. Entrance 2 lire.

BASILICA OF S. PETER.

The church is open every day all day long. The dome can be ascended every week-day from 8 a.m. till noon, Fee 3 lire. Lift 5 lire. The first Saturday of every month the ascent is free.

Vatican Grottoes and Crypt. — Beside a ticket of admission which costs 2 Lire, a special permission must be obtained in the sacristy of the church. Daily 8-10. 2 lire. Closed on Sunday.

Treasury of S. Peter's. — Every week-day from 8 a.m. till noon, 3 Lire. Closed on Sunday.

VARIOUS MONUMENTS.

Auditory of Maecenas. — Via Merulana. Open on Thursdays from 9 a.m. till noon, and from 2 till 6 p.m.

* Basilica of Porta Maggiore. — Pagan, subterranean. Open on Thursdays 2-5 p.m. 2 lire and on Sunday 10-12, free.

Mamertine Prisons. — Via di Marforio. Open every day from 9 a.m. till dusk. Entrance 1 lira.

* Golden House of Nero. — Via Labicana, open from 9 a.m. till dusk. Gratuity.

* Castel S. Angelo, Mausoleum of Hadrian. — Open on week-days from 10 a.m. till 4 p.m. 3 Lire. - Sundays free from 10 a.m. till 1 p.m.

Catacombs of Sant'Agnese. — Week-days only from 9 a.m. till dusk. Gratuity.

Catacombs of S. Calixtus. — Via Appia Antica from 9 a.m. till dusk. 2 Lire.

Catacombs of S. Domitilla and of S. Petronilla. — Same as S. Calixtus.

Catacombs of S. Sebastian. — Open all day, every day. Gratuity.

Hypogoeum of the Aurelii. — Via Luigi Luzzatto, open on Mondays, in the afternoon.

Jewish Catacombs. — 37 Via Appia Antica. 9 a.m. till dusk. 50 centesimi.

* Colosseum. — The arena is open night and day without payment. To ascend the upper part the fee is 1 Lira. Sundays free.

* Roman Forum and Palatine hill. - Via Cavour — Open daily from 10 a.m. till dusk. - 5 Lire. Sundays free from 10 a.m. dusk. — From April to October closed between 1 p.m. and 3 p.m.

Trajan's Forum. — Open free from a.m. till dusk.

Sepulchre of the Scipios and Columbaria of Pomponius Hylas. — 12 Via Porta S. Sebastian from 9 a.m. till 5 p.m. 50 centesimi.

Pantheon. — Daily from 7 a.m. till noon and from 3 to 5 p.m. free.

* Palatine. — Ruins of the Palaces of the Caesars. Entrance through the Forum. Hours and tax same as the Forum.

Royal Palace and Stables. — The Palace can be visited Sundays and Thursdays from 1 a.m. to 4, with permission which can be obtained from 10 to 11 a.m. on the day of visit at the Ministero della Real Casa, 30 Via del Quirinale.

* Baths of Caracalla. — Via Porta S. Sebastiano in the Passeggiata Archaeologica, time same as the Forum. - 2 lire.

VILLAS.

Knights of Malta. — 40 Via S. Sabina, Wednesdays and Saturdays from 9 a.m. till dusk. Permit on the Spot.

Villa Colonna. — 13 Piazza del Quirinale. Every Wednesday from 10 a.m. to 1 p.m. Permission can be had at Palace Colonna, Piazza SS. Apostoli.

Corsini. — Permission to be obtained from the Director of the Giardino Botanico. Splendid Botanical Garden.

Madama. — Monte Mario. Open on Saturday afternoon.

Medici. — Academy of France at the Pincio. Wednesdays and Saturdays from 8 to noon, and from 2 p.m. till dusk. A permit from the Director of the Academy is necessary.

Pamphili. — Outside Porta San Pancrazio. Mondays and Fridays from 2 p.m. till dusk, from October 1 to June 30. With Permit from the Doria Palace at other times. Numbered cabs are not admitted.

Umberto I. — Formerly Villa Borghese. Open every day till dusk.

Pincio. — The public promenade. Open every day till dusk

Vatican — A permit is necessary which can be obtained from the Prefect of the Sacred Palaces.

TIVOLI.

* Villa d'Este. — Daily : 3 Lire. - free on Fridays.

* Hadrian's Villa. — Daily 3 lire. - Free on Sundays.

OSTIA.

* Daily : 4 lire. - Free on Sundays.

MASTERPIECES OF ART

Where to find them.

STATUARY.

Antinous, Capitoline Museum.
Antinous, Vatican Museum.
Apollo, Belvedere, Vatican Museum.
Apollo, slaying a lizard, Vatican Museum.
Apoxiomenos, (Scraper) Vatican.
Ariadne, sleeping, Vatican.
Augustus, young, Vatican.
Augustus, from Prima Porta, Vatican.
Cecilia, St., by Maderno, Church of St. Cecilia.
Daphne and Apollo, by Bernini, Borghese Museum.
Disk-Thrower, Vatican Museum.
Disk-Thrower, National Museum.
Eros, Praxiteles, Vatican Museum.
Fanciulla d'Anzio, National Museum.
Faun (« the Marble »), Capitoline Museum.
Faun, Dancing, Borghese Museum.
Gaul, Dying (The Dying Gladiator), Capitoline Museum.
Horse Tamers, Quirinal Hill.
Juno Ludovisi, National Museum.
Juno of the Palatine, National Museum.
Laocoon, Vatican Museum.

Marcus Aurelius, bronze, Capitoline Hill.
Meleager, Vatican Museum.
Mercury, Belvedere, Vatican Museum.
Moses, by Michelangelo, Church of S. Pietro in Vinculis.
Pietà, by Michelangelo, Basilica of St. Peter.
Pliny's Doves, (mosaic) Capitoline Museum.
Pompey, Palazzo Spada.
Sophocles, Lateran Museum.
Thorn Extractor, (bronze) Capitoline Museum.
Torso, Belvedere, Vatican Museum.
Venus, by Canova, Borghese Museum.
Venus, Birth of, National Museum.
Venus of the Capitol, Capitoline Museum.
Venus of Cnidos, Vatican Museum.
Venus of Cyrene, National Museum.
Wolf, Capitoline Museum.

PAINTINGS.

« Aurora », *Guido Reni,* Pallavicini-Rospigliosi Casino.
« Coronation of the Virgin », *Raphael,* Vatican Pinacoteca.
« Crucifixion », *Guido Reni,* Church of S. Lorenzo in Lucina.
« Danae », *Correggio,* Borghese Gallery.
« Fornarina », *Raphael,* Barberini Gallery.
« Glory of Eucharist », *Raphael,* Stanze, Vatican.
« Innocent X », *Velasquez,* Doria Gallery.
« Last Judgement », *Michelangelo,* Sistine Chapel.
« Madonna di Foligno », *Raphael,* Vatican Pinacoteca.
« Psyche and Love », *Raphael,* Farnesina Villa.
« School of Athens », *Raphael,* Stanze, Vatican.
« St. Jerome », *Domenichino,* Vatican Pinacoteca.
« Sacred and Profane Love », *Titian,* Borghese Gallery.
« Transfiguration », *Raphael,* Vatican Pinacoteca.

COSTUMES
of Ecclesiastical Colleges.

American, North. - Black with light blue lining. Red sash.
American, South. - Black with light blue lining. Blue sash.
Armenian. - Black with wide long sleeves. Red sash.
Belgian. - Black. Black soprana. Blue sash edged with red.
Canadian. - Black. Black sash.
Capranica. - Glossy black.
Czech. - Black with soprana. Maroon sash edged with yellow.
English. - Black, soprana with long narrow lappets.
French. - Black. Black soprana fastened round the neck with long black ribbons.
German. - Bright scarlet. Black sash.
Greek. - Dark blue. Black wide sleeved cape.
Irish. - Black with red lappets and cord binding. No sash.
Polish. - Black. Green sash.
Propaganda. - Black. Red sash. Red binding. Red buttons to cuffs.
Roumanian. - Dark blue cassock. Red sash.
Scot. - Violet cassock. - Red sash and buttons.
Seminario Vaticano. - Purple cassok. Crimson sash.
Spanish. - Black, blue edged from the collar.

COSTUMES
of Religious orders.

Augustinians. - Black with leathern girdle.

Benedictines. - Black with large sleeves, scapular of the width of the shoulders reaching to the ground or the knees. Leather girdle.

Camillians (Ministers of the sick). - Black with large red cross on the breast.

Capuchins. - Coarse brown serge, pointed capuce attached to it. Short brown cloak. A piece of rope as a girdle Sandals. They wear a beard.

Carmelites. - Brown tunic. Large scapular. A leather girdle In church and in public they wear a brown hood and a white mantle.

Dominicans. - White, with capuce and scapular. Black cappa. Leather girdle with rosary attached to it.

Franciscans. - Coarse brown serge. Rope girdle to which a rosary and a Crucifix is attached. Sandals.

Minor Conventuals. - Black whith white cord.

Passionists. - Black. A badge on the breast with I. H. S.

Trinitarians. - White, pointed cowl. Black cappa. Large red and blue cross on the breast.

I.

THE TERMINI RAILWAY STATION - VIA NAZIONALE - PIAZZA DI VENEZIA.

Termini Railway Station. — Immediately after the year 1856, when the first railway line was opened in the Pontif-

Termini Railway Station. *(Photo Anderson).*

ical States, namely the Rome-Frascati, seeing that the station at Porta Maggiore was too far from the centre and

too small for the traffic, the present station was built in the antique Villa Peretti, from designs by Bianchi, and although it has been enlarged several times, it has become insufficient for the present requirements.

In the precincts of the station, and on the departure side, behind the little custom house, some remains of the walls of Servius Tullius (B. C. 533) which surrounded the city, may be seen.

The **Palazzo Massimo** at the west side of the piazza is a celebrated private educational establishment for young men; it is built on the site of the Lolliani gardens, (afterwards Villa Massimo and Peretti). The immense ruins of the **Baths of Diocletian** are behind the gardens which are in front of the station. The Baths were constructed by the Emperor Maximianus A. D. 302, in honour of his colleague Diocletian, and were the largest baths in Rome. They were frequented by the citizens till the VI century, but began then to be neglected, and they fell little by little into decay; the parts saved from ruin were put to other use or hidden under new constructions. It was not till 1910-11 that the parts thus hidden, were freed from the constructions above them; the ruins were then isolated and the ancient pavement brought to light in some of the large halls. The Termae or Baths originally consisted of a grand central quadrilateral edifice surrounded by a garden which was closed externally by other constructions, some of which has remained intact and is now the church of S. Bernardo, in Piazza S. Bernardo. Another part in Via Viminale has been incorporated into modern buildings.

On the 27 of July 1561, Pius IV, conceded to the monks of the Certosa, the ruins of the Baths of Diocletian, and they at their own expense constructed the monastery, while the Pontiff and the City of Rome transformed the great rectangular hall of the Baths — originally the *tepidarium* — into a church (S. Maria degli Angeli; see page 8) the construction of which was confided to Michelangelo, who for the purpose, used some of the remains of the pagan edifice.

This hall by the architectural system of supports displays the Roman constructive particularity, original and of great skill.

National Museum of the Terme.

This museum is one of the richest in Italy, and contains numerous and precious objects of art Roman and Greek, which have been coming to light frequently for some time in and about Rome; to which is added the collection Ludovisi. Every object has the name, the school, the place where found, and the epoch (when it can be ascertained) placed on it.

In the great hall of the Baths of Diocletian, serving now as an entrance hall and tickets' office are several fragments of the *Ara Pacis* and of the Tomb of the Platorini.

In the entrance hall there are 8 cinerary urns from the sepulchre of the Platorini; Statue of a Crouching Venus supposed to be a reproduction of a Greek work (the Hellenistic art in vogue from 360 B. C. to 50 B. C.); Mosaic representation of a human skeleton with an inscription in Greek, which in English signifies « Know thyself ».

Hall on the left. — Fragments of inscriptions from the Sacerdotal College of the Arvali Brothers found in the Sacred Grove on Via Campana. A splendid statue of Augustus as pontifex maximus, found in via Labicana. Headless statue of heroic size found on the Palatine, which perhaps represents Juno. Interesting busts and heads of Vestals, from their house in the Roman Forum.

Returning to the entrance hall, a door on the left opens on the antique court of the former Hospital for the Blind, and here is arranged a large collection originally got together by Cardinal Ludovisi in the XVIII century, to which is added the Cesi collection, the whole acquired by the Italian Government from the Ludovisi family in 1901.

The pavement of the quadriportico has a very large mosaic found a few years ago in some ancient *thermae* near Laurentum, representing exotic beasts etc., a work perhaps of the II century A. D. Given by the King.

The following are the most important works of art in this collection: 47 Mercury the God of Eloquence, copy of

an original Greek work of the V century B. C. - 57. Fragment of a relief representing the Judgment of Paris, from an original Hellenistic work. Near to this is a group of a Gaul who slays his wife to prevent her from falling into the hands of the enemy, and then commits suicide; a work of the School of Pergamos, which can be connected with the celebrated « Dying Gaul » of the Capitol.

In a small room these are three good works; I. A. colossal Head of Juno of stern beauty: a work of the V. or IV. century B. C.; - II. A most delicate and original Greek work of the early part of the V. century B. C. representing the Throne of Venus, or perhaps the Birth of Aphrodite, the real signification is not yet known. III. Superb head of a sleeping Erin.

In the corridor there is a statue of the Greek Ares (Mars), which has a child between its legs, a beautiful Hellenistic work. From here we pass into the GRAND CLOISTER OF THE HUNDRED COLUMNS, (each side of the square being 250 feet), arranged by Michelangelo, and is the most beautiful of the Renaissance. All the objects exposed here have a decorative value only.

On the N. W. side (which faces the entrance), there are six small rooms which were formerly the habitations of the monks, and in four of these are following interesting objects:

Room I. - Monuments relating to Oriental divinities and religions, some of which were found on the slopes of the Janiculum; a Chronos and a Mithras.

Room II. - Rich series of bricks and tiles, with marks of fabric.

Room III. - Leaden pipes with inscriptions.

Room IV. - Large collection of Roman numismatics.

In the Cloister there are fragments of inscriptions arranged on two grand pilasters, containing an ample account of the *Ludi Saeculares*, games and festivals celebrated under Caesar Augustus B. C. 17., and under Septimius Severus, 204 A. D.; these were found near the Chiesa Nuova in the Corso Vittorio Emanuele.

On the side of the door of entrance to the Cloister there are:

Room I. - A Kneeling Niobe, wounded in the shoulder, found in the Gardens of Sallust, where were also found two other statues of the same cycle, now in the Vatican Museum and others in the Uffizi, Florence, elegant work of about 450 B. C.

Room II. - Venus of Cyrene, headless and minus the

Cloister of the National Museum. (*Photo Anderson*).

arms, found in Cyrene (Tripoli, N. Africa) in 1911. It is one of the most beautiful statues in Rome, and is a splendid work full of life and grace, sculptured in the V. or IV. century B. C. by a Greek Artist.

In the other rooms objects from necropolis of the Middle Ages chiefly from Castel Trosimo and Nocera Umbra, are

exposed, appertaining to the Barbarians who occupied this part of the Roman Empire at the close of the VI. century.

In the other three little rooms adjoining, there are various antique judaic and Christian monuments, partly from excavations recently made, as the beautiful little statue of the Good Shepherd; and partly from the Kircherian collection among which is the celebrated graffito of the III. century, representing in caricature the Crucifixion of Christ; found in the house Gelotiana on the Palatine.

First Story.

Gallery I. - No. 430. (facing the stairs) : *Tabula Alimentaria* of the Bebiani Ligurians; a document of the celebrated institution of Trajan for the support of poor children and orphans.

No. 431. Four fragments of Prenestinian Calendar, found in Palestrina, to which are added several fragments from other collections, serving to re-construct a complete Pagan Roman Calendar.

Ceilings of a house in Via della Lungara, near the Tiber and the Quay Farnesina, with some very fine stuccoes. Statuette of a Young Satyr, who looks at his tail. Very remarkable Vase with representation of the Eleusinian Mysteries.

Room II. - Headless statue of a Young Girl in tunique after an original by Phidias, sometimes called the Venus of the Palatine, it was found there in 1862.

No. 445. Apollo, a work of the V century; found in the Tiber. - 451. Apollo, from Hadrian's Villa, copy of an original of IV century B. C.

Room III. - Statues in bronze - 456. Ephebus from excavations at Sutri, deriving from the type fixed for Praxiteles. - 457. Grand statue of a hero. - 460. Young Bacchus found in the Tiber. Athlete in repose, Grecian art, found on the slopes of the Quirinal.

Room IV. - The Young Girl of Anzio, discovered by chance in 1878, at Anzio, where in ancient times was a Villa of Nero.

Before the window is: 468: Head of a young Sleeping Girl, also from Nero's Villa; an original of the IV. century B. C.

Also 467. Head of a Dying Persian Warrior.

Room VI. - Excellent work, but mutilated, of a copy of the Discobolus of Miron; found at Castel Poriziano, and given to the Museum by H. M. the King. The reproduction in plaster gives the complete figure of the original.

Room VII. - Hermaphrodite.

In the little corridor leading to *Rooms IX.* and *X.* Are the following, 481. Splendid torso of a man leaning forward; 495. Torso of a Minotaur.

Room XI. - 504. Fragment of a group which perhaps may represent the Rape of a young Girl.

Room XII. - Energetic portraits full of character of several Roman Emperors. Reliefs.

In the grand gallery above two aisles of the portico are principally to the right ex-votary objects from the Temple of Aesculapius on the Island in the Tiber. Four small silver vases from Vicarello: with the itinerary of the high way which in Italy is called Via Aurelia leading from Rome to Cadiz in Spain, along the shores of the Mediterranean; and the famous Gem cut by Aspasios.

At the end of the Gallery in front of the entrance:

Bronzes of the boats of Caligula, from the Lake of Nemi.

Piazza dell' Esedra. — The two modern semicircular edifices which preserve the form of the antique hemicycle of the Thermae, have been constructed by *Kock;* the designs for the vases which ornament the exterior of the portico were given by *Cifariello.* In the centre of the piazza is the Fountain of the Naiads, the last contribution of the Popes, inaugurated by Pius IX, in 1870. A few years ago the sculptor *Rutelli* was charged with the ornamentation of the fountain. He is the author of the bronze Naiads which decorate it, and which are not always favourably regarded. The Marcia water feeding this fountain was first brought into Rome by a high level acqueduct by Quintus Marcius

Rex in 144 B. C. Marcius selected a group of eight springs of remarkably clear and cold waters near the 36th mile on of the Via Valeria, above Tivoli.

(Photo Anderson).

Piazza dell' Esedra.

Church of Santa Maria degli Angeli. (S. Mary of the Angels). — Towards the end of the year 1559 Pius IV (Medici) charged Michelangelo with the task of transforming the antique *tepidarium* of the Thermae into a church, and to avoid the great humidity of the place he raised the level of the soil about 6 metres. In 1740 *Vanvitelli,* in making various restorations, transferred the entrance to the *laconicum,* and added a horrible façade, which happily was destroyed in 1896, soon after the marriage of Victor Emmanuel III (then Prince of Naples) with Helen of Montenegro had been celebrated in the sacred edifice.

Vestibule, the primitive *laconicum*. The tomb of the painter *Carlo Maratta* is on the right, and that of another famous painter, *Salvator Rosa,* is on the left. There is a very fine statue of S Bruno, by *Houdon,* the founder of the Cistercian monks. The nave which was originally the *tepidarium* is 100 metres long by 30 wide and 29 high and has eight colossal columns of Egyptian granite and eight of stucco in imitation of granite. Several original pictures which served as models for mosaic copies in S. Peter's, hang in this church, and in the pavement is a long line in bronze marking the meridian of Rome, the signs of the zodiac, and and a most interesting paschal calendar designed by Monsignor Bianchini, in 1703. The high altar, is flanked by two celebrated paintings: the « Baptism of Christ », *by Carlo Maratta,* and the « Martyrdom of S. Sebastian », *by Zampieri,* (Domenichino). The apse contains the image of the Madonna surrounded by Angels, and this picture gave the name to the church; the tomb of Pius IV. (1566) is here in the apse also.

The building beside the church, which from the beginning of the last century, was for many years a penitentiary for women, is now a Normal Female Training School.

In front of the church, and between the edifices of the portico of the Esedra, is the *Via Nazionale*. Descending this wide street, the **Costanzi Theatre** will be found behind the Quirinal Hotel. The theatre was built in 1880 for Domenico Costanzi by *Sfondrini,* at a cost of three millions, and is the largest in Rome, It is chiefly devoted to opera, but it has also a concert hall.

The American Episcopal Church of S. Paul is just beyond the Quirinal Hotel on the same side of the street. It was designed by *Street,* and is much admired for its beautiful mosaics by *Burne Jones,* and its peal of bells, 23 in number which play sacred airs like the churches in Belgium, but its ugly painted ceiling detracts much from the building.

Further on are the cross streets of Quattro Fontane and Agostino Depretis, down the latter of which the Basilica

of S. Maria Maggiore may be seen in the distance On the lower level, in Via Nazionale, stands the church of *S. Vitale* erected about the year 416, and restored many times since. The walls of the nave are frescoed by *Poussin, Pozzi,* and *Cav. D'Arpino.* The wood portals are ornated with fine intaglios of the 18th. centry with episodes of the martyrdom of S. Vitale and his family, and some representations of S. Ignatius of Loyola.

Blessed John Fisher, archbishop of Rochester, who was then some eighty years of age in 1535, when he lay in the « Tower » of London, from whence he was taken to be executed on Tower Hill, (at the same time as Sir Thomas More, the late Lord Chancelor), was created cardinal of this title.

Close by is the **Palace of the Exhibitions of fine Arts,** with spacious and well-lighted halls. It was constructed in 1880 by the Municipality of Rome from designs by *Piacentini.*

At the side of the Exhibition Palace is a tunnel about 1,000 feet long, which passes under the gardens of the Royal Quirinal Palace, and connects the N. and. S. quarters of the city with one another. Farther down is the magnificent building of the BANK OF ITALY, erected recently from designs by *Kock,* and ornamented with statuary groups by *Cantalamessa.*

The via del Mazzarino, beyond the Bank, to the left leads to the **Irish College** (27 via del Mazzarino).

This College sanctioned by Gregory XIII, was established some years after, in 1628, by Cardinal Ludovisi opposite the modern church of S. Isidore, near the Piazza Barberini and 6 students went into residence. Eugene Callahan, future archbishop of Castel was the first Rector, and friar Luke Wadding, a sort of supervisor. Shortly afterwards in was transferred to the via degli Ibernesi, in a house that even to-day belongs to the College. From 1635 to 1772 it was governed by the Jesuit Fathers, but suppressed by the Roman Republic in 1798, like almost

every other institution in the city, it was re-established in 1826 near to S. Lucia dei Ginnasi, and removed to its present residence in 1836, when Paul Cullen, the future archbishop of Dublin was Rector.

Among other rectors we can reckon Cardinal Moran, and Mons. Kelly, Archbishop of Sydney. To day it can accomodate over 50 students.

Among the most illustrious students there have been Peter Walsh and Oliver Plunket, the martyred bishop of Armagh, who entered the college in 1646, who was canonized in 1919, and on that occasion almost all the Bishops of Ireland and the best Catholic people of that nation, came to Rome, and were guests of the college.

Richard Reynolds, at the end of his course of studies was retained in Rome as tutor to the children of the Pretender.

Sta. Agata dei Goti, the church attached to the Irish College, was anciently called S. Agatha della Suburra or in Capite, or di Caballo. The church is a diaconate; and it is probable that the Consul Flavius Ricimer who was buried here A. D. 472, rebuilt it, but the Goths in the year 520 transformed it into an Arian church. It was restored to the orthodox faith by Pope Gregory I. towards 590, andand officiated then by monks. Leo III. in 798 (?) gave it to the Benedictines, and it was probably the first of the 20 abbeys of mediaeval Rome. After having passed through the hands of the secular clergy it was officiated by the « Umiliati », till the Order was suppressed. In 1850 the church was given to the Irish College, but little remains of the old building, because it was restored many times, except the bell tower. The central nave is separated from the side aisles by 12 granite columns, and there are traces of the cosmatesque pavement of the XIII century.

On the walls of the central nave there are frescoes by Cerrini, representing incidents in the life of S. Agatha; in the right aisle is the tomb of the Greek humanist Lascari. The relics of S. Eusebius, S. Hyppolitus and other martyrs repose under the high altar.

The frescoes of the apse are by Cerrini. The heart of Dan O' Connell the great Irish agitator is preserved in a monument erected here in 1858; on the basrelief O' Connell is represented standing at the bar of the House of Commons and refusing to sign the Declaration.

In the Via Nazionale high up above beside the Bank are the gardens of the Villa Aldobrandini, and in the middle of the street are some blocks of the Servian walls of the vity, about B. C. 533.

The Antonelli Palace is on the right (No. 158) the entrance to which is formed of the *Porta Fontinalis.*

SS. Domenico and Sisto.

On the summit of Magnanapoli and behind the Villa Aldobrandini, on the south side stands the *Church of SS. Dominic and Sixtus,* built on the site of a church more antique and in the year 1225, it was inhabited by the Tertiary Nuns of S. Mary of the Snow. The monastery was formerly under the patronage of the Conti whose mediaeval towers are still standing on this declivity of the Quirinal hill.

The monastery having passed to the Domenican Nuns who were nearly all Roman and of noble families, they rebuilt it in 1611, and also a much larger church, in 1628. During the Roman Republic in 1798, it was occupied for a short time, as a hospital by the French soldiers.

The façade with its double stairs ornamented by statues of Pope S. Sixtus II, and S. Dominic of Guzman.

To see the church which is nearly always closed, it is necessary to enter the first room of the monastery, and ring the bell which will be attended to, by one of the Nuns. The church is rich in marbles, pictures and stuccoes, and has the side chapels constructed at the expense of the nuns.

The *first chapel,* on the right of the Nun Alaleona, has a very rich altar designed by Bernini, where between clouds and rays of the sun, with a new pictorial invention, there is a marble group designed by Bernini and sculptured by

Raggi, a « *Noli me tangere* », representing Christ full of affection, and the Magdalen kneeling at His feet; these are two splendid columns of red Sicilian jasper at the sides, unique in Rome by their dimensions.

Second Altar: Martyrdom of Peter of Verona, copy of a Sienese from the original by *Titian.*

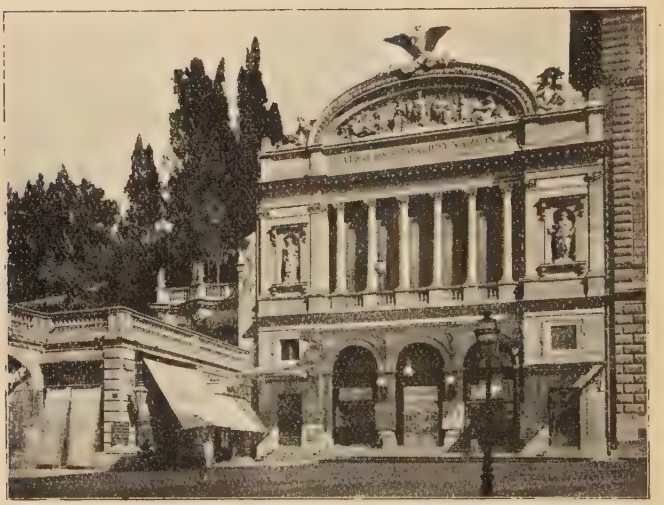
Third Altar: There is a S. Dominic in prayer, by *Nola*; on the major altar there is an antique and much venerated Byzantine image of the Virgin. The pyx is by and under the altar, are the relics of the sainted Pope Sixtus II. On the second altar on the left — erected at the expense of the Sister Giustini, — there is a picture of Jesus and S. Catherine, by *Allegrini.* Besides other relics of S. Catherine preserved here, there is the right hand of the Saint.

The tomb of Sister Hyacintha Domenica of Bourbon, Queen Regent of Etruria and grand-daughter of Charles IV. of Spain, is close to the entrance door of the church. She died when still young, and had been kept almost a prisoner, for some time, by Napoleon I.

John Connolly O. P. the secondo Bishop of New York, was consecrated in this church, in 1808, but like his predecessor he never reached America on account of the blockade of Europe.

At the foot of the high square tower we see in front of us the church of S. Catherine of Siena. The *Tower of the Milizie* as it is called is built of brick, and is slightly leaning; it was erected by Gregory IX. of the Conti family, and is now used by the military. It passed from the Conti to the Colonna, and from them to the Municipality of Rome. That part occupied by the military was the convent of the Domenican Nuns, who founded the church of S. Catherine, in 1363, and built both church and convent with materials taken from Trajan's Forum known in the Middles Ages as Balnea Pauli, corrupted afterwards into Magnanapoli. A wide descent leads from this place to Trajan's Forum, while a continuation of Via Nazionale, now called Via 4 November, passes the National Dramatic Theatre constructed by *Azzurri* on part of the Colonna gardens, which we see

in the next street, connected with the palace by narrow arches. In this street — Via Pilotta — which takes its name from the game of pelota played there formerly, No. 17 is the entrance to the



Dramatic National Theatre. *(Photo Anderson).*

Colonna Picture Gallery.

Open Tuesdays, Thurdays and Saturdays, from 10 a. m. to 3 p. m 2 lire.

HALL I. Narcissus, by *Tintoretto*; Peace, by *Ghirlandajo;* Holy Family, by *Benifazio Veronese;* Portraits of Isabella and Marcantonio Colonna, by *Novelli.*

HALL II. 100 feet long by 40 wide. The ceiling is painted by *Coli* and *Gherardi* with a representation of the battle of Lepanto, Oct 8, 1571, in which Marcantonio Colonna played the most glorius part. The Assumption is by *Rubens,* and the portrait of Federico Colonna, by *Sustermann*; both

pictures are worthy of admiration. The four alabaster tables are supported by feet carved as Turks; the mirrors are decorated with flowers by Mario Nucci, better known by the name of Mario dei Fiori; the candelabra are antique Venetian work.

Hall III. Apollo and Daphne, and twelve paintings in distemper, by Poussin. The little cabinet with columns of amethyst and engraved precious stones, flowers in Florentine mosaic and little statuettes of Apollo and the Muses, and another in ebony with bas-reliefs in ivory representing stories from the Old and New Testaments, and a copy of Michelangelo's « Last Judgment », are worthy of notice if only from the fact that they cost 34 years of labour.

Hall IV. *Luti* has painted the ceiling of this room with an allegory of Valour, and the Apotheosis of Martin V. (Colonna). The unknown portrait here is by *Paul Veronese*, and the S. Jerome in the Desert by *Spagna*.

Hall V. Throne Room. The Vatican gave the privilege to four princely Roman families, among whom was the Colonna, to reserve a throne for the Pontiff whenever he should visit any of those four families.

Hall VI. Holy Family, by *Parmigianino;* Virgin and Child, by *Giulio Romano*.

On leaving the Gallery return to via 4 Novembre; the Valdesian Church is immediately opposite on the other side of the street. On the same side at the end, of the street is the Valentini Palace, now the Prefecture. Opposite is the **Piazza SS. Apostoli** and at No. 17 Koch reconstructed the Guglielmi Palace, where the Bank of Naples is now installed. The palace belonged first to the Cibo family from whom it passed to the Ruffo. At No. 80 is the Odescalchi Palazzo of which we shall speak in the description of Corso Umberto I. The Casa Balestra (N. 40) erected by *De Rossi* for the Muti Papazzurri, about the end of the XVIII century, is noted as having been the residence of the Young Pretender Charles Stuart, who, with his brother Henry Cardinal Duke of York, was the last of the Royal House of Stuart.

The **Basilica SS. Apostoli** (*) erected in the year 555 by *Pelagio,* after many restorations, was finally rebuilt as we see it to-day, by *Carlo Fontana,* and is one of the most interesting churches of Rome. The façade which was completed in 1827, has a fine portico by *Baccio Pontelli,* at one extremity of which there is a monument to *Volpato,* by his friend Canova and at the other a basrelief of a Roman Eagle found in Trajan's Forum.

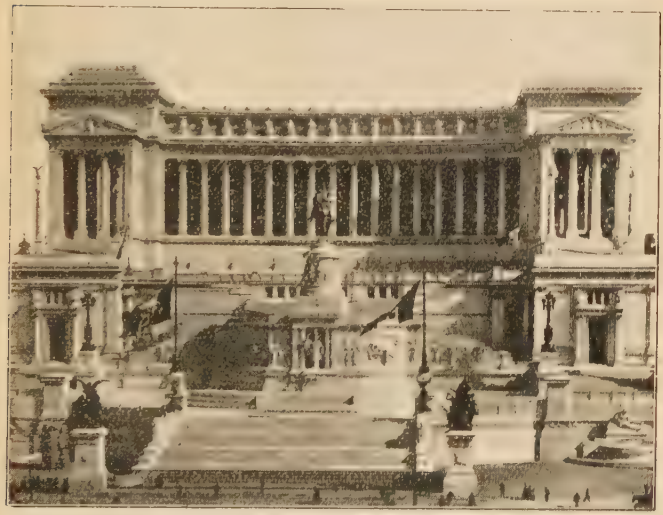
The interior of the church is divided into one nave and two aisles and on the vault *Gaulli* (surnamed Baciccia) has painted the Triumph of the Order of S. Francis, as the Minors Conventuals, who have officiated in this church since 1467, had a monastery attached to it. Part of this monastery is used at present as a military club, and another part by the Minister of War. On the high altar the « Martyrdom of SS. Philip and James », is by *Antonio Muratori,* and « The Fall of Lucifer and his Angels », on the vault of the tribune, is by *Odazzi.* There are three very fine tombs close to the tribune: one of Card. Riario who died in 1474, this is by Mino da Fiesole; the second is that of Cav. Giraud Ansendun, d. 1505, and the third is the tomb of Raffaello della Rovere brother of Pope Sixtus IV. d. 1477, on the second pillar to the right is the tomb of Maria Clementina Sobieski, (1735) wife of James III of England. There is a monument to Clement XIV. over the entrance to the sacristy, by *Canova,* and in the cloisters is the cenotaph of Michelangelo, who was buried here first, but the body was afterwards removed clandestinely to Florence, where it now reposes in the church of Santa Croce. The tomb of the learned and illustrious Card. Bessarione, who greatly contributed to the introduction of ancient Greek into Western Europe, is here in the cloisters.

Returning to Via 4 November, the continuation of the street bears the name of Cesare Battisti in memory of the Italian Patriot who was a victim of Austrian ferocity.

Piazza Venezia was first opened in 1536, and completely transformed to what it is now, in 1900. The new palace of

(*) See: Tani, *Le Chiese di Roma,* Ed. Celanza, Torino, 1922.

the Assurance General of Venice, erected by *Pazzi* in 1906, on the site of Palazzo Cenci, the church of S. Romualdo, and the Torlonia Palace, is on the E. side, and on the S. side is the



(Photo Anderson).

Monument to Victor Emmanuel II.

Victor Emmanuel II. Monument. – In 1884 *Giuseppe Sacconi* was selected by competiton, to erect a monument to commemorate the Union of Italy, and in the following year the first foundation stone was laid. The essential parts of the monument were completed in 1911, making the edifice one of the most majestic and most beautiful in Italy. The building occupies a space of 135 metres by 130; at the base are two fountains which personify the two seas which wash the shores of Italy: the Tyrrhenean and the Adriatic, the first is by *Canonica;* the other by *Qua-*

drelli. The ancient tomb of a certain C. Bibulus, a plebeian Aedile, about the last days of the Republic, stands on the left of the Monument, here at the beginning of the Flaminian Way. Two marble groups, gilt, ornament the foot of the grand stairs; that on the right represents ACTION, and is by *Jerace,* the other on the left denotes MEDITATION. High up above there are two colossal lions on which rests a stand supporting the statue of Victory behind which are the beaks of two ships designed by *Vannicola.*

On the first grand platform there is a bas-relief called the ALTAR OF THE FATHERLAND, and below the central figure which symbolizes Rome, is buried an *Unknown Soldier* of the War of 1916-1919. A marble group representing POWER, by *Rivalta,* CONCORD, by *Pogliaghi,* SACRIFICE, by *Bistolfi,* and RIGHT, by *Ximenes.* In the centre stands out in prominence, the splendid statue of Victor Emmanuel II, in bronze, gilt, by *Chiaradia,* and four statues surmount the portals of honour, namely; Politics, Philosophy, Revolution, and War. On four columns above are four Victories, and on the tympanum of the extremity of the portico are UNITY by *Butti,* and LIBERTY by *Gallori*; in the frieze above the colonnade, the statues represent the 17 different regions of Italy. The interior contains a museum of the Revival of Italy, and the topmost story is reserved for a museum of flags captured by Italian soldiers in battle. Shortly there will be placed on the highest extremities of the summit two four-horse chariots which are being prepared by *Fontana* and *Bartolini.*

Palazzo di Venezia. (Palace of Venice).

This edifice is built on the site of a public villa of the Republican era, on part of which Julius Caesar in 54 B. C. begun the *Saepta.* It would appear that after the V. century there was constructed near the Basilica of S. Mark a house for the Titular Cardinal of that church, and also a hospice for Venetians. These buildings disappeared when the Venetian Paul Barbo, a man of exquisite taste, wished to erect a more commodious dwelling for Cardinals, and in 1456 he commenced the grand palace which we see to-day.

When elected Pope as Paul II. he continued the work, but unfortunately he did not live to see it finished.

There is much discussion as to the author of the design, but it is generally ascribed to the architect Leon Battista Alberti. Whoever the author may have been, the fact always remains that the palace is one of the finest in the city, and its outward appearance gives evidence of the use to which the interior apartments have been put. The Cardinals of S. Mark's continued to inhabit it even after Pius IV, had presented it to the Venetian Republic. Some popes, among whom were Alexander VI, passed the sultry summer here, and here they received many illustrious persons, especially Borso D'Este after he had been created Duke of Ferrara, and Charles VIII, on his return from his bloodless conquest of Naples. The ambassadors of the Venetian Republic who inhabited the palace from 1564, abandoned it in 1797, and shortly afterwards it became, for about ten years, the domicile of the Napoleonic Minister who represented the Cisalpine Republic.

After the iniquitous and violent suppression of the Venetian Republic, the palace passed by treaty from France to Austria, which Power assigned it as the seat of its ambassador to the Vatican.

In 1916, considering the illegality of the treaty concluded between the Powers, completely foreign to the real possessor of the edifice, and after the vandalic destruction effected by the Austrian aviators in the Veneto, the Italian Government took possession of it.

The edifice has a high tower called of the Biscione, and windows in the form of a Greek cross; its profile is elegant and imposing; the summit has Guelph battlements, while the battlements of the Assurance Palace opposite are Ghibelline. The court is of splendid design, but it has never been finished. The noble and grand apartments which are now being renewed display the rich pictorial decorations of *Antonio Pollaiolo*, and of other celebrated painters of the Cinquecento. In a short time the palace will become the seat of a gallery of antique art.

Palazzetto di Venezia. (Little Palace of Venice). At the

west side of the piazza this edifice may be seen. Contemporary with the Venetian Palace, it was at first simply a quadrilateral portico with a garden in the centre, but later on the arches were filled in and apartments built above them. The edifice was demolished in 1900, because it impeded the complete view of the Monument, but it was re-constructed on the site it occupies now. In the angle between it and the church there is a large female bust of a person unknown and to which the name Lucretia has been given probably from the fact of Lucretia of Alagna the favourite of Alphonso od Aragon, King of Naples, having been the guest of the Pope in a house close by.

The **Basilica of S. Mark** (*) was founded by Pope S. Mark about the year 336, and restored by Gregory IV. in 863 when the romanic bell tower was added and the mosaics of the apse executed. The Venetian colony in Rome to whom it belonged restored it several times, and the last decorations were done by order of Cardinal Quirini in 1744. In the atrium which is formed of a very beautiful portico of the early Renaissance, there are several fragments of sculpture and epigraphs of the primitive Christian age; over the door there is a bas-relief of the Virgin and S. Mark, by *Filarete*.

The interior is divided into one nave and two aisles by twenty columns veneered with Sicilian jasper, and has a ceiling in wood, carved by *Mario di Dolci* (1467-1471). The « Resurrection » on the first altar on the right, is by Palma Giovane, and the « Adoration of the Magi » on the third altar is by *Carlo Maratta; Canova's* tomb of Leonardo Pesaro is near the steps in the right transept. Near the steps in the left transept there is the beautiful tomb of Archbishop Capranica, who died in 1476, and in the sacristy there is a splendid Tabernacolo, by *Mino da Fiesole* and *Paolo Dalmata,* also a S. Mark by *Melozzo da Forlì.*

At the end and towards the Via S. Marco close by, opens the Via delle Botteghe Oscure which takes its name

(*) See: Tani, *Le Chiese di Roma,* Ed. Celanza, Torino, 1922.

from the shops opened in the middle ages under the ruined arches, and the half-underground cellars of the Circo Flaminio.

St. Stanislao dei Polacchi the national church of Poland, stands in this street; constructed together with an hospice in 1579 by Stefano Botary and his wife for their poor compatriots.

There follows then the group of the Mattei palaces, now the property of the CAETANI family, and one of them, with the façade looking on this street, was re-constructed by Ammannati in 1564, for Ludovico Mattei of that family.

At a little distance from this, rises the beautiful church of *S. Caterani dei Funari* so-called from the rope makers who at one time had their rope-walks here. The beautiful façade was designed by Guidetto Guidetti, and the body of the church by Giacomo della Porta in 1563; the campanile is somewhat bizarre.

In the adjoining piazza Mattei we find the **Tartarughe Fountain,** small but the most elegant of the city. It was designed by Giacomo della Porta, in 1585, and ornamented by Taddeo Landini with the figures of four youths in bronze, supporting an equal number of tortoises (tartarughe) also in bronze.

II.

THE CAPITOL.

CHURCH OF THE JESUITS - CHURCH OF S. MARIA IN ARA COELI - PALACES, MUSEUMS, GALLERY and TOWER OF THE CAPITOL - MAMERTINE PRISON.

Via Giulio Romano which runs at the right side of the Monument, is the shortest way from Piazza Venezia to the Campidoglio or Capitol, but we shall follow the Via del Plebiscito instead, leaving the Venetian Palace on the left. The Bonaparte, (now Misciatelli), Doria, Grazioli and Altieri palaces this latter by De Rossi (1670), are on the right side of the street, and at the end the Jesuits' church is on the left, in the Piazza del Gesù.

The **Gesù** is built on very simple lines essentially adapted for sacred worship : a good example of ecclesiastical barocco architecture. On this spot where originally stood two little churches, given by Paul III to Ignatius of Loyola, Card. Alex. Farnese commenced the construction of the present church, in 1568, from designs by *Vignola*; the façade and the two circular chapels beside the choir, where added by *Giacomo della Porta*. The ceiling is painted by *Gaulli* with the « Triumph of the Name of Jesus », and together with *Raggi* he decorated the whole church with stucco in excellent taste, which has a good effect, contrasting with the pure architectonic lines. The picture of the « Circumcision » on the high altar is by *Maratta*, and the portrait on the tomb of Card. Bellarmine is by *Bernini*. There is a rich altar

in the left transept, designed by *Padre Pozzi,* and dedicated to S. Ignatius of Loyola; the silver statue of the Saint is above it, but it is shown only on grand festivals. The altar opposite is from designs by *Pietro da Cortona* and *Maratta;* it represents the « Agony of S. François Xavier », to whom the altar is dedicated.

At the end of the Via Ara Coeli there is an elegant fountain in the piazza of the same name, which notwithstanding its many restorations, still preserves the lines of its author *Giacomo della Porta,* 1588.

A little farther on takes us to the foot of the *Capitol,* fortress of the primitive village, and afterwards the centre of Pagan and Christian Rome, and the seat of the Municipal Government of the city since 1143. On the left a steep ascent of 124 steps which the Senate had constructed in 1348, leads up to the principal entrance of the Church of S. Maria in Ara Coeli, but an easier access to the sacred building can be had from Piazza Campidoglio above. By the side of this rapid ascent there is a triangular garden, arranged at the beginning of last century in which has been placed a slab with verses by Carducci, and by the side of it there is a bronze statue of Cola di Rienzo, who was assassinated close by. Two cages contain a wolf and some eagles, living symbols of the origin and glory of Rome.

The opening of the present ascent to the Capitol, called the Cordonata, changed the original direction entirely, which was from the opposite side, that is, from the Roman Forum, by the *Clivus Capitolinus* and the steps of Wailing.

At the foot of the Cordonata are two Egyptian lions, and above at the top of the ascent there are colossal statues of the Castores, and of the Emperors Constans and Constantine; the Throphies of Marius, and two milestones from the Appian Way.

When Paul III continued the work of transforming and ornamenting Rome, a work initiated by his predecessors, he charged Michelangelo with the systematization of the Piazza of the Capitol, and the Great Artist designed the three palaces surrounding the square on three sides. That

on the right (the Palace of the Conservatori) and the palace opposite were constructed according to his designs, while the third palace — the ascent to which Michelangelo constructed only — was completely altered from his design, by the architect who succeeded him.

In observing these buildings we are struck with the simplicity and the vigour of the lines, accentuated by the shadow of the energetic reliefs which give an idea of

The Capitol. *(Photo Anderson).*

fullness, of force, and of power. Moreover a novelty is to be observed in the introduction of the palatial architecture: of porticoes, arches, balustrades and statues on the summit. In the centre of the Piazza, which partly corresponds to the antique *intermontium* where Romulus opened his asylum, there has been erected the equestrian statue of Marcus Aurelius, Emperor and Philosopher A. D. 161-180;

one of the rarest works of art in metal, which have come down to us from antiquiry, as nearly all the others were fused, and the metal employed for other purposes. The statue originally stood in the Roman Forum, but when the Roman Empire fell it was removed in front of S. John Lateran, because according to a legend, it was believed to be a statue of the Christian Emperor Constantine; it vas placed here by Paul III. 1538.

Palace of the Senators is built entirely on the ancient *Tabularium* many remains of which may still be seen inside, and a great part of the façade on the side looking on the Forum. In the centuries the ancient building was fortified by towers at the angles which still exist. The façade on the Piazza side, is by *Girolamo Rainaldi*, who modernized Michelangelo's plan. As before mentioned, the double stairs of ascent to the palace is by Michelangelo, as also the fountain on which he intended to place different statues to those we see, which would have given greater dignity to the building. The Tiber and the Nile are here personified, and a Minerva is made to do duty as Rome Triumphant: a statue too small in proportion to the others. The hall of the communal council is on the first door with offices on the upper story. The shields bear the ancient motto:

S. P. Q. R. which means S(enatus) P(opulus) Q(ue) R(omanus). The Senate and the People of Rome.

The **Tower of the Capitol** was built by Martino Longhi in 1578, and in it the celebrated bells of the Capitol are kept. One called Patarina was captured from Viterbo in 1200; the other is the Campanone or the Great Bell, and both were recast during the pontificate of Pius VII, in 1804. They are rung only to solemnize the anniversary of some famous episode in the history of Rome, or some great event connected with the country.

The **Palace of the Conservatori** has on the architraves over the entrance doors, the names of the various corpo-

rations which had their seat there, and had contributed to the expense of building the Palace.

In the court is a statue of Julius Caesar, and another of Augustus; also fragments of the decorations of the Temple of Neptune. At the foot of the stairs there is a reconstruction of the Duilian Column erected in the Forum to the memory of Caius Duilius, for his victory over the Carthaginian fleet at Mylae. On the landing at the top of the first stairs there are three large bas-reliefs from the Arch of Marcus Aurelius, which once spanned the Flaminian Way, recording the victories of the Emperor over the Barbarians at the Danube, and a bas-relief from the Arch of Claudius to celebrate that Emperor's campaign in Britain.

Room I. This large hall at the top of the stairs is called the Hall of the Conservators, and sometimes of the Horatii. It is frescoed by *Cav. D'Arpino* with episodes in the story of ancient Rome, and decorated with the marble statue of Urban VIII by *Bernini*, and that of Innocent X by *Algardi*.

Room II. The frieze of this room was painted by *Laureti* with incidents in the story of Rome.

The marble statues are of modern Italian Captains.

Room III. The frieze here is frescoed by *Cav. d'Arpino*, with the Triumph of Cajus Marius over the Cimbri. Boy and Thorn, a seated youth who draws a thorn from his foot, (the statue is sometimes called the Fedele). Two artistic influences are displayed in this work: the archaic of the V. century, specially shown in the type of face and the Roman influence in the beauty of the form and the sensibility of the attitude.

Room IV. This room is called the Hall of the Fasti Consulari from the fragments of inscriptions found near the *Regia* in the Forum. There are lists of the consuls and also of the Roman Consuls and Generals who celebrated their triumphs during the Republican era.

The bronze statue called the « Wolf of the Capitol » which stands in the centre of the room, was brought here from the Lateran, and is a good example of the Ionic art of the VI century B. C. The two children were added afterwards, by Pollajolo (?).

Room VII. Here are tapestries manufactured in the Hospice of S. Michael, Rome, from cartoons by *Rubens,* and *Poussin*. The frieze recording the Wars of Scipio Africanus, is by *Daniele da Volterra.*

Room IX. This was the Chapel of the Capitol, with a fresco representing a Madonna by a Scholar of Fiorenzo di Lorenzo.

In the three next rooms — called the Protomoteca, — there are busts of illustrious Italians, and inscriptions with the names of the municipal dignitaries from 1540 to the present day, and in a large hall on the right, there is a collection of objects worthy of observation, which were found in the Gardens of Lamianus, on the Esquiline: a Venus Anadyomene called Venus of the Esquiline, a bust of Commodus with attributes of Hercules; a graceful statue of a Young Girl seated, looking towards the ground; an Old Fisherman and an Old Shepherdess, etc.

In the garden there are some blocks of tufo which made part of the Temple of Jupiter Capitolinus, and on the wall there are fragments of the great plan of Rome, executed by order of Septimus Severus; these were found near the *Templum Sacrae Urbis* in the Forum.

In the next room there are many objects from the gardens of Maecenas and in the Hall of Bronzes there are the following objects of world-wide celebrity: Head of Junius Brutus; Camillus, or patrician youth, assistant.

The *Bisellium* or magistrate's chair, and the *lettiga* have been re-constructed with antique bronze. The next room has an interesting collection of Etruscan Vases. On the upper floor, besides a rich collection of small bronzes, glass, terra cotta etc., there are about 4000 coins antique and modern, and here too is the:

Capitoline Picture Gallery with the following celebrated paintings.

Room I. Nativity of the Virgin, by *Albani.* Holy Family, by *Dosso Dossi.* Faustulus finding Romulus and Remus, by *Rubens.*

Room II. S. Francis, by *An. Caracci,* Sketch of S. Jerome, by *Agostino Caracci.*

Room III. The burial of S. Petronilla, by *Guercino.* Rape of the Sabines, by *Cortona,* Beatified Spirit, by *Guido Reni.*

Room IV. Portrait of Michelangelo by *Venusti.* S. Sebastian, by *Guido Reni.* Baptism of Jesus, by *Titian.* Portraits of the brothers De Wael by *Van Dyck.* His own Portrait by *Velasquez.*

Room V. A Sibyl, by *Guercino.* Portrait of an unknown, by *Moroni,* Magdalen, by *Tintoretto,* Rape of Europa, by *P. Veronese.*

Room VI. Portrait attributed to *Gianbellino,* Crucifixion, by *Cavallini* (?); Assumption of the Virgin, by *Cola dell'Amatrice.* Annunciation, by *Garofalo.*

The part of the hill behind the Palace of the Conservators, which in the Middle Ages was called Monte Caprino, was in ancient times, the site of the magnificent **Temple of Jupiter Capitolinus** and all the edifices connected with it were dedicated to various divinities. On the slope of the hill, towards the Forum on the south, there was the *Centum Gradus,* or grand ascent which led from the Forum direct to the Temple, and the neighbouring Tarpeian Rock. - Livy's story in common knowledge. The Sabines, under King Tatius, attacked the Capitol - the Roman fortress. The governor's daughter Tarpeia, seduced by the gold ornaments which they were on the left arm, promised to betray the citadel in exchange. However, the moment she gave them entry, they buried her under their shields, either (says Livy) to create an impression that they had taken the place by assault, or to discourage treason by a memorable example. From this moment all condemned traitors were hurled from the Tarpeian Rock. The site of the Temple of Jupiter was donated by Charles V, who had no legal or historical right to it, to Cafiarelli who had been his page, and the palace ground was afterwards acquired by Prussia, which established the German Embassy to the

Quirinal there from 1879 to 1914. In 1919 the Caffarelli palace was torn down.

The **Capitoline Museum** is on the left side of the Piazza, and behind it there are the church of the Ara Coeli and the Monument to Victor Emmanuel II.

The collection was initiated by Pius V in 1570, and afterwards enriched by Clement XII (Albani), and by Benedict XIV (Lambertini).

In the court there is the statue of Ocean, commonly called Marforio, the chief interlocutor of Pasquin; some statues sculptured in Rome in the Egyptian manner, to adorn the Temple of Isis, near the Pantheon. A gigantic statue of Mars stands at the foot of the stairs, and in the room on the ground floor there are two sarcophagi which deserve special attention. They are sculptured, one with reliefs of a battle between the Greeks and the Gauls; the other with reliefs of incidents in the story of Achilles. This latter was found at Monte del Grano on the Appian Way. The vase which contained the ashes belonging to this sarcophagus is the famous « Portland Vase » of the British Museum.

Upstairs the first room on the right is called the Cabinet of the Doves, from the elegant mosaic found in Hadrian's Villa; it represents doves on the edge of a basin, drinking water. Underneath this is a rare sarcophagus of the III century A. D. which has a most interesting relief of Prometheus forming man from clay.

Gabinet of the Venus of the Capitol. — This statue of the goddess of Spring and of Love is reckoned among the most beautiful representations of the Divinity extant. It is considered to belong to the first century B.C. and without having a spiritual expression on the face, is admired above all for its realism. The other groups here are Cupid and Psyche, and Leda and the Swan.

At the end of the corridor there is a reproduction of the Minerva, or rather the *Giustiniani* Athena. The next room contains a rich collection of portrait-busts of Roman Emperors and nembers of their various families, from

Augustus to Magnus Decentius (?), which formerly belonged to Card. Albani. In the corner of the room there is a statue of a Roman Matron seated tranquilly and majestically on an arm chair; the work of the time of the early Antonines.

The Hall of the Philosophers contains Greek and Roman hermes and busts of the most noted writers of antiquity. Among these the best are: Colossal Head wrongly said to be that of Alexander the Great; Hermes of Sophocles; No. 460 hermes of Homer; Scipio Africanus; No. 62 hermes of Metrodoros, and (in the centre of the room) a Roman personage seated, a work of open simplicity and natural drapery, belonging to the last days of the Republic.

Salone. — In the centre of this large room stand statues of Jupiter in black marble, two Centaurs in bigiomorato marble, from Hadrian's Villa. The statue of the Faun in red marble, which gives its name to this room, was found in Hadrian's Villa; it holds a bunch of grapes in one hand and at its side there is a she goat; it is a work of singular skill and diligence from the vivacity expressed in the face. The following are ranged along the walls around the hall: — colossal statue of Apollo; two colossal busts of Trajan and of Antoninus Pius; two Amazons of which No. 33 is the more perfect work of art; Statue of an Ephebus in the attitude of repose, copied from an original by Lysippus; Statue of a stooping Old Woman who looks upwards at something which attracts her attention, a work much noted for its realism; Statue of Harpocrates who puts the index finger of his right hand to his mouth; deserving of notice for the accuracy of the work.

Hall of the Faun. — In the centre of the room is « the Infant Hercules », in Green basalt; a gross and vulgar work. (The Fat Boy, in Dicken's Pickwick Papers). Sarcophagus with very fine reliefs of the myth of Diana and Endymion; another sarcophagus in good style and harmonious composition, representing a combat between Greeks and Amazons; Statuette of a Child who plays with a Silenic mask; Boy and Goose, a work of vivacity and animation.

Fixed on the wall above the Amazons sarcophagus, is the famous inscription in bronze of the *Lex Regia,* by which the Roman Senate and People conceded the imperial power to Vespasian.

HALL OF THE DYING GAUL. — The figure of the Gaul entirely nude, is expressed with realism and savage hardness; the muscles and the proportions of the body show the warrior, vanquished and wounded in battle, or perhaps by his own hand, who falls exhausted in the agony of death, on his shield. It is an original work of the *School of Pergamos,* (III. century B.C.); Amazon; Faun in the attitude of repose, (The Marble Faun of Hawthorne); Head of Alexander the Great, (idealized); Statuette of a Child who holds a bird to her breast; the Capitoline Antinous; Brutus minor, a very strong bust which shows frankness and simplicity of style.

On the south side of this palace, the ascent which leads half way up to a portico by *Vignola,* has a corresponding ascent directly opposite, on the other side of the piazza. This ascent between the Museum and the Palace of the Senators conducts to a side entrance to the church of **S. Maria in Ara Coeli** It is probable that the church was built in the VI. century, on the ruins of the Temple of the Capitoline Juno, where the *Arx* (Citadel) stood. In the X. century it was one of the twenty abbeys of Rome, and was known by the name of Santa Maria in Capitolio, and had from the Anti-Pope Anacletus the privilege to own the whole hill. From the XII. century to the XIV. all the principal municipal meetings of Rome were held in the adjoining monastery, (now in a great part destroyed), more than in the church. From 1252 the Franciscans have officiated in the sacred building, to whom it was given by Innocent IV. It has been restored many times, and traces of the restorations of the various epochs are visible. The ceiling in carved wood, gilt dates from 1575, and is a memorial of the victory of Lepanto. The mosaic pavement of the transepts is chiefly pre-cosmatesque of the IX century. The tomb of Bishop Crivelli, a work of *Donatello,*

is near the principal entrance, and in the first chapel on the right the fresco by *Pinturicchio* represents episodes in the life of S. Bernardino of Siena.

At the end of the central nave, and near the presbitery, there are two pulpits of extraordinary beauty, the work of *Lorenzo* and *Giacomo Cosmati*. Above that on the left may be seen the sepulchral slab of Catherine, Queen of Bosnia, who died in Rome in 1478, bequeathing her kingdom to Pope Sixtus IV. In the chapel of the right transept are the tombs of the Savelli family, and in the left transept these is, over the statue of Leo X., the beautiful tomb of Cardinal Matteo of Acquasparta, d. 1312. In the year 1300, he was sent to Florence to arrange the dispute between the factions of the Whites and the Blacks, but he failed in the attempt; the tomb is due perhaps to *Giovanni* the son of Cosma. The octagonal chapel which is here, was restored in 1798, and is dedicated to S. Helena whose remains repose in a porphyry urn under the altar, and underneath again is the *Ara Primogeniti Dei,* which tradition ascribes to Augustus, who raised it on the Capitol to record the prophecy of the Cumaean Sibyl respecting the advent of the Saviour.

The « Most Holy Bambino » is preserved in a chapel near the sacristy. It is an image believed to be miraculous, and which an ancient tradition says to have been painted by S. Luke, while a pilgrim who had carved it of wood of the Mount of Olives was sunk in sleep.

Descending from the Capitol by Via dell'Arco di Settimio Severo we arrive at the Church of S. Giuseppe dei Falegnami, below which is the celebrated **Mamertine Prison**. This was the principal prison of the Republic, and was called the *Tullianum,* a word derived from the Etruscan *tullus,* a spring of water, which makes us suppose that originally it was none other than a cistern of the *Arx Capitolina.*

Many illustrious persons have been imprisoned here, among whom were the poet Naevius; Lentulus and Cethegus, accomplices of Catiline; Vercengetorix, and Jugurtha who were strangled in the prison; and finally the

Apostles S. Peter and S. Paul, who have made the prison celebrated in all the Christian world.

The prison is constructed of two chambers: the lower one which was the prison properly so-called, is semicircular in form, conical, and built with gross blocks of the stone called peperino. Originally the only communication with the chamber above, was by a circular aperture in the vault through which the prisoners were lowered down. There is also a communication from it with the Cloaca Maxima. A pious tradition says that S. Peter, when a prisoner here, converted to Christianity not only some of his fellow prisoners, but also the soldiers who guarded them, and in order to baptize them he caused the spring of water to gush forth from the earth.

The upper chamber, which is of recent origin, is larger and is trapezoid in form; it has been transformed into a chapel dedicated to the Apostles S. Peter and S. Paul, the protectors of Rome. At the side of these two chambers cut in the rock, there are several other cells unexcavated.

Above the Mamertine Prison, at the level of the modern street is the Chapel of the Crucifix. which in its turn is surmounted by the Church of S. Joseph, erected by the confraternity of the carpenters. The adjoining church of **S. Luca and S. Martina** is still exactly as it was built in 1685 by Cardinal Barberini from designs by Pietro Berettini of Cortona who loved this his work, that he instituted it his heir. The interior is in the form of a Greek cross and the statue of S. Martina, sculptured by *Menghini* decorates the high altar. The edifice is a splendid type of the barocco, for the effect of light and shade, obtained from the architectonic lines, and from the position of the columns.

The underground church is the work of Berettini who wished to be buried here.

The edifice belongs to the Academy of S. Luke which has its seat in the adjoining building, with access in Via Bonella, 44. Besides is the Library Sarti where are books, concerning art and the

Gallery of S. Luke — A few rooms here visible every morning contain some good pictures, and among the best are: The Flight and Repose in Egypt, by *Barocci;* The Angels appearing to the Shepherds, by *Bassano*; The Death of S. Cecilia, by *Pozzi;* A Child; S. Luke painting the portrait of the Virgin, attributed to *Raphael*; Love which jokes with Fortune, by *Guido Reni.* An autoportrait by Madame Vigée Lebrun.

Just outside the Mamertine Prison, close to the via di Settimio Severo, which correspond to the ancient *Scalae Gemoniae* or Steps of Wailing, and exactly under the angle of the palace of the Senators, is the platform of the:

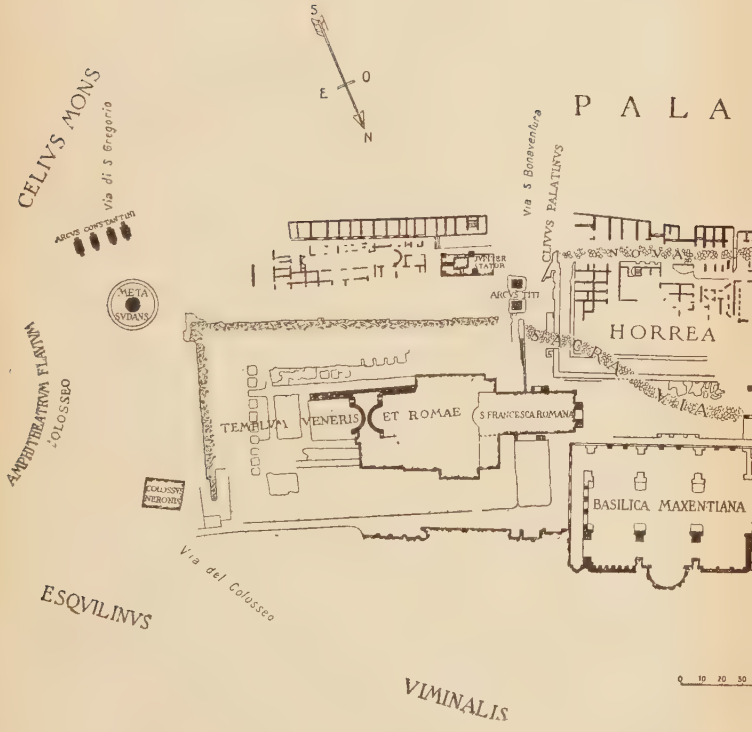
Temple of Concord, voted by Furius Camillus, Dictator, B.C. 367, to celebrate the peace between the patricians and the plebeians, after the promulgation of the Licinian laws. In this temple, which served at the same time for exhibitions of art, and of the spoils of war, the Senate often assembled, and here Cicero read his 4th Catiline Oration. Very close to it are the remains of the:

Temple of Vespasian which consist of three fluted columns in Carrara marble nearly 50 feet high, which belonged to the S. W. angle of its pronaos or porch. The temple was erected A.D. 94, by Domitian in honour of his fathes Vespasian, and of his brother Titus, both of whom had been deified. The fragment of the inscription remaining says that Septimius Severus restored the temple. The frieze is ornamented with bas-reliefs of the utensils used in Pagan sacrifices.

More towards the west of the Palace of the Conservator, and under the façade of the *Tabularium* we see the remains of the:

Portico degli Dei Consenti, commonly called The Temple of the twelve Gods, These were Jupiter, Mars, Mercury, Neptune, Vulcan, and Apollo; Juno, Minerva, Ceres, Diana, Vesta, and Venus. These formed the Council of the Gods, and were venerated here. The ruins consist of nine columns, four of which are in cipollino marble, and are antique. This was the last Pagan temple erected in Rome, the author of which was the Prefect Vetius Praetextatus, A.D. 2[illegible]

PLAN OF THE



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PALA
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ARCVS CONSTANTINI
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SACRA VIA
TEMPLVM VENERIS ET ROMAE
S FRANCESCA ROMANA
BASILICA MAXENTIANA
Via del Colosseo
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III.

THE ROMAN FORUM.

The entrance is in Via Cavour. Ticket 5 lire. Sunday, free.

During the winter and the spring of each year, the author of this Guide, delivers his sight-seeing Lectures, in English, while conducting visitors to inspect the ruins of the Forum, and illustrates its history and life.

The little valley lying between the Palatine, Quirinal, Esquiline, and Capitol Hills, and extending to the Tiber, was originaly a marsh which was dried by Tarquin the Proud who drained the water into the Cloaca Maxima. This ground then served as a meeting place of the different peoples who, for the purpose of commerce descended from the mountains around, among whom were the Sabines, the Latins, and the Etruscans, who in the course of time had established themselves on the heights surrounding the valley, and had formed villages on these heights.

From that time these meetings took a character political and religious, and in this open area, beside the villages of the Sabines, Latins, and Etruscans on the Palatine, Capitoline and Caelian Hills, there arose in a short time three groups of edifices. On the slopes of the Capitol, some dedicated to the divinities of agriculture namely: the Temple of Saturn, the Temple of Ops, and that of Vulcan etc., and at a little distance from these, others having a political character as the Comitium, the Senate, the Rostra or platform from which the orators harangued the people; the prisons, the Graecostasis, etc. And at the foot of the Pala-

tine was built the official residence of the Grand Pontifex of the religion of the State, which included the Regia, the Temple of Vesta and the Atrium of the Vestal Virgin, etc.

A *Sacred Way,* sacred to the laws of hospitality, started from the front of the Curia and going along by the slopes of the Esquiline and the Viminal, skirting the area of the Forum, ascended the Velia, where to-day stands the Church of S. Francesca Romana, and this road was bordered on each side by shops and other edifices.

The constructions of the kingly period (753-496) were crowded in by other more numerous ones during the Republican period — 496-27 B.C. — and these in their turn were rebuilt with better materials, and others again added on a larger scale, under the Emperors, B.C. 27 - A.D. 476.

The necessity of public political meetings diminished and disappeared finally, during the Empire; the number of buildings for public use augmented in every part of Rome, and the Forum Magnum was then covered with triumphal arches, columns, statues, and other honorary monuments. Then frequent fires, earthquakes, diminishing population, edifices abandoned and allowed to fall to ruin, all impeded the traffic, and later on, the change of the State religion carrying the centre of the new city it as it were to the Vatican Region, are some of the reasons which contributed to the destruction and disappearance of the Forum, which, after twelve centuries of intense life, was completely buried under heaps of earth and new edifices.

Some excavations were begun during the Renaissance, in order to study the ruins of the antique fabrics, but later on when materials were required for new constructions, they were found by despoiling the remains of the edifices of ancient Rome. It was only in the XIX. century, that first Pius IX. and afterwards the Italian Government undertook the work of excavation and of scientific exploration which has brought to light a very large portion of this valley, which at first was only the centre of a poor restricted community, but afterwards the glorious palestra of the struggle between the patricians and the plebeians, to acquire equality and right; site of superb triumphs of victorious

generals who conquered the ancient world, carrying to Barbarian nations a new civility and humane laws.

Passing the turnstile and going down the decline, we are in the Basilica Aemilia, located between the Curia Julia on the north and the temple of Antoninus and Faustina on the south.

The Basilica Aemilia was erected B.C. 179, by the censors Lepidus and Fulvius, and reconstructed later by the Aemilia family. It was a rectangular edifice like other basilicas, with a central nave and three lateral aisles, above these latter rose another story; the whole besides being covered over by a roof was ornamented with columns of pavonazzetto marble.

The building was especially adopted for the meetings of bankers, money changers, promoters of companies, etc.

Very rich in marbles it extended along the Sacred way in an ample portico, part of which was rebuilt by Augustus and dedicated to his nephews. The basilica was destroyed by a fire, but we can still see in the pavement, coins of the V. and VI. centuries, and the remains of the Tabernae Novae of more remote times. When the edifice was destroyed, a little oratory was opened in one of the arches towards the north, and in another arch towards the Temple of Antoninus the church of S. Maria in Campo was constructed.

On the steps descending to the Via Sacra, and where the Cloaca Maxima passes underground we see the circular base of a little shrine dedicated to Venus Cloacina, which remounts to the traditional origin of Rome, and is interesting for us for it shows us the different strata of its base, evidently the various phases of its reconstruction across the centuries of time. At the north end of the *via Sacra*, which is made of poligonal basalt blocks, was the *Comitium*, the legal centre of ancient Rome, which disappeared almost under the successive constructions of Julius Caesar, Augustus, Domitian and Diocletian.

The Curia Julia or Senate House, with its plain brick façade, once plastered over in imitation of marble was reconstructed by Julius Caesar, B.C. 44, and restored for the last time by Diocletian. The great Hall of the Council contained several works of art, and the large bronze doors which form to-day the principal ingress to the basilica of the Lateran, have been taken from here. This building was christianized: the hall of Council towards 600 A. D. was transformed into the church dedicated to S. Adriano: and the offices, *secretarium Senatus,* into the church of SS. Martina and Luke.

Between the Basilica Aemilia and the Curia the Argiletum passed; this was a road which descended from that part of the town called the Suburra, to the Forum.

Close by here stands the Arch of Septimius Severus, a monument in pentelic marble, which Geta and Caracalla erected in 203, A. D., to commemorate the victories of their father Severus, over the Parthians and the Assyrians. Some episodes of the campaign are represented on the basrelieves which adorn the double façade of the arch.

At the beginning of the Sacred Way, near the Arch of Severus, the Lapis Niger was discovered in 1900. It is a large rectangular black slab in Greek marble, enclosed by a low wall of travertine, and underneath, besides two rectangular bases of tufo in the form of pedestals, there is a stele also in tufo, which has on the four sides, an inscription in Archaic italic lettering and language the signification of which is unknown. Some topographers record that near the Curia and the Comitium there was a memorial of Romulus, and they suggest the idea that this construction is connected with the legend of the death of Romulus, the mythical founder of Rome.

The Rostra, re-constructed in blocks of tufo, is near the spot where the funeral of Julius Caesar took place. It was from the Rostra that during the Empire, the laws were promulgated and sometimes the *Congiarium* was distributed.

This is not however the celebrated Rostra of the Republic; that disappeared when Caesar undertook the restoration of the Forum Magium, and opened that which bears his name.

In the rear of the *Rostra* are the vestiges of semicircular steps which served to ascend the Rostra or platform for the orators, and at the western extremity of these steps stood the *Milliarium Aureum* which indicated the principal consular roads, starting from Rome. It was a low and gross column covered with bronze on which were inscribed the various itineraries, and was placed in the Forum by Augustus, in the year 20 B.C. The column called the *Umbilicus Romae*, of which we still see the circular base, stood on the other side of the steps of the Rostra, close to the Arch of Severus and marked the imaginary centre of the city.

Below the *Umbilicus*, and at the foot of the hemicycle of the Rostra, there are the remains of an altar and a block of tufo which most probably was the *Volcanal* dedicated to Vulcan, a divinity of Agriculture and of the fire of the sun.

In the rear, beyond the modern high level road stood the Mamertine Prison, the Temple of Concord, the Temple of Vespasian, and the Portico of the Gods Consentes which we have described in the preceding chapter, page 34.

On the west side of the Forum towards the Capitol are the remains of the TEMPLE OF SATURN consisting of eight majestic columns of granite, of the Ionic order, which stood in front of the façade. Erected B.C. 497 on the site of an altar dedicated to Saturn the divinity of Agriculture, the ruins which we now see are those of a re-construction by Diocletian, as the inscription records. During the Republic the State treasury confided to the Quaestors was preserved here in the cellars of the Temple, and objects of value belonging to the citizens were also placed here for safe keeping.

At the foot of this temple started the *Vicus Jugarius* which led from the Forum Romanum to the Forum Olitorium. The plan of the BASILICA JULIA will be seen on the left, where recently the bases of square pillards in brick

work have been erected, corresponding to the two rows of pillars which divided this ample rectangular hall into a central nave, 102 metres by 49, from two other naves on each of the four sides.

Begun by Julius Caesar B.C. 54, on the site of the *tabernae veteres* or old shops and the Sempronian Basilica. It was finished by Augustus who rebuilt it some years later, after its destruction by fire. The building was two

Forum Romanum. *(Photo Anderson).*

stories high, and served as a tribunal of justice till the IV. century; traces of the original marble pavement may still be seen. On three sides of the basilica there are the remains of three ancient roads; on the south, the *Vicus Tuscus* which passed between the Palatine and the Temple of Castor and Pollux, and descending the Velabrum went along to the Tiber. On the east side, towards the area of the Forum, the new *Via Sacra* ran, and at the foot

of the Capitol the *Vicus Jugarius*. On the side of this latter there are some arches in brickwork of the Basilica, which ower their preservation to the circumstance of the Church of S. Maria dei Cannepari having been constructed there.

The Area of the Forum disencumbered of every monument to facilitate the traffic and the meetings of the people, had for its limits the Rostra at the north; the Regia, and later on, the Temple of Caesar on the south; the Curia and Basilica Aemilia on the east, in front of which the Via Sacra passed, and the Basilica Julia on the west. There are few fragments remaining of the very numerous edifices and monuments erected towards the close of the Empire. The two large bas-reliefs called the Plutei or Anaglifa have on the sides which face each other, the same representation, namely the *suovitaurilia* or lustral sacrifice of three animals offered to Mars; on the other side of each, the relief represents incidents of the life of the Roman Forum; one has on its reverse side Trajan announcing to the people his new law in favour of the children of the Italian poor, and in the other, he burns the registers of those who had not paid the taxes, a negligence which the Emperor pardons.

The isolated Column of Phocas is unique among the honorary columns of the Forum, still existing on its original site. It was erected as a memorial to the Byzantine Emperor by Smaragdus A.D. 608. Close by there are some quadrilateral openings in the pavement by which we can see the subsoil, and it is believed that the materials for the temporary constructions in the area of the Forum such as an amphitheatre, tables for banquets, etc. were kept here, and that by these apertures, by means of *pegmata*, the materials were hoisted to the level of the pavement. At a little distance on the west side, there are on two lower and distinct levels, the *Curtian Lake* of legendary memory, and the base of the statue of Domitian.

The Temple-Tomb of Julius Caesar bounds the Forum on the south side, a monument decreed by the triumvirs in 42 B.C. and constructed thirteen years later on the

spot where the body of the Dictator had been cremated. The building was erected on a platform of tufo and marble, and consisted of a rectangular cella its façade looking towards the Capitol; in front was the Julian Rostra, much used by the early emperors, when they harangued the people.

(Photo Anderson).
Columns of the Temple of the Castors.

On the western side are the remains of a group of monuments dedicated to the two grand divinities of fire and water i. e. Vesta and Juturna. But first we must observe the TEMPLE OF THE CASTORS of which the massive base and

three characteristic and fluted columns 14 metres high, (about 48 feet), very beautiful, with sections of the attic in white marble, still exist. The temple was first erected after the battle of Lake Regillus, B.C. 496, in honour of the Dioscuri, Castor and Pollux, who appeared miraculously on this spot to announce the victory of the Romans, and having watered their horses at the Fountain of Juturna, they rode away. The building was restored many times, Domitian being the last who undertook the task; it was still intact in the IV. century.

The *mercatores* or merchants assembled at the foot of the temple, and in the time of the Republic the Senate often held their meetings here. It also served as a museum, and being a solid fabric, Sulla took refuge in it when he was attacked by the partisans of Marius; Clodius too, when he was pursued by the followers of Cicero.

The FOUNTAIN OF JUTURNA is a little well in which there is a spring of water slightly mineral; the block in the centre served perhaps as the pedestal of the statues of the Dioscuri. There is another well close by, and an *aedicula* or shrine with the image of the Goddess of Water, and there is a chapel dedicated to Aesculapius.

At the foot of the Palatine, Livia after the death of her husband Augustus, erected a huge edifice in brick, as a temple to him, the walls of which were coated with marble and stucco. The building contained two principal apartments, one destined as the TEMPLE OF THE DEIFIED AUGUSTUS, and the other, a library. In after ages (the exact time cannot be ascertained), a Christian oratory was opened on the left of the entrance, that has traces of a fresco of the VIII. century, that the sacred edifice was dedicated to the Forty Martyrs who suffered at Bubast in Armenia.

Entering then the ruins and traversing a narrow vestibule, we are in what was the temple of Augustus transformed into a church, which under Pope John VII. (705-707) became a diaconate of S. MARIA ANTIQUA, and a pontifical chapel. Abandoned at a period not precisely known, it became filled up with earth and soil till its very existence

was forgotten, and level with the street above, there was another church (S. Maria Liberatrice) built over it; this was removed when the ruins were brought to light in 1900.

In the middle of the atrium there is a basin which may have been a piscina, preexistent to the Temple, as we see the traces of it; beyond this is the church properly so-called. There are remains of the choir in the central nave, and the frescoes here belong to the first half of the VIII. century while under them again there are traces of still older paintings. At the end of the left aisle there is a chapel with well-preserved frescoes, and in the niche over the place of the altar, there is a « Crucifixion », and beneath this a Madonna and Bambino; the titular Saints (?) Quiricus and Julitta, of the chapel; S. Peter and S. Paul; a portrait of Pope Zachariah who was living at the time (741-752); and a portrait of his Secretary Theodotus. Some incidents in the martyrdom of Quiricus and Julitta are frescoed on the side walls. On the wall of the left aisle there are two series of frescoes, those of the upper row show some scenes from the Old Testament and in those of the lower row we see Christ with the nimbus, and Saints of the Greek and Latin Churches.

Issuing from here and passing in front of the shrine of Aesculapius, we arrive at the TEMPLE OF VESTA, the hearth of the Roman community, definitely closed A.D. 394, after an existence of over a thousand years. All around lie scattered the remains of columns and friezes which ornamented the temple before its final destruction, and which are here in a narrow place close to the HOUSE OF THE VESTAL VIRGINS. At one side of the entrance to this residence of the custodians of the sacred fire, the religious congregations of which were among the most esteemed in antiquity, there are the remains of a shrine which perhaps held an image of Vesta. *The atrium or house of the Vestals* is attributed to Numa, and like all the other edifices of the Forum, it was destroyed many times by fire or by earthquake, and always re-constructed on a larger scale; the last time by Septimius Severus A.D. 192. In form the build-

FORO ROMANO E PALATINO

FORO ROMANO E VELIA

ing is a grand rectangular portico of two stories once with 48 columns, and a large court in the centre. The *Tablinum* composed of six rooms, opened on the south side of the portico, and on the west side, under the Palatine, there was a series of rooms, in one of which was found a mill, and this room perhaps contained the religious stores. On the ground floor and under the portico, there were statues of the Vestals Superiors who were distinguished for their virtues and piety; it is supposed that the dwelling rooms were on the floor above. There were three *impluvia* (?) or reservoirs in the centre of the court, now transformed into fountains and perhaps here was the *penus Vestae* which contained the precious relics confided to the custody of the *High Priestess.*

On the Sacred Way, with ingress on the east side, is all that remains of the REGIA, a little edifice in form triangular, founded by Numa, and which across the centuries, was the centre of the administration of the Sovereign Pontiff and served as a place of reunion for the sacred colleges, and as a depository for their most precious archives.

The TEMPLE erected in honour of ANTONINUS PIUS and Faustina is on the other side of the Sacred Way at the foot of the descent from the modern entrance into the Forum. It was built A.D. 141, and owes the preservation of the walls to the circumstance of a Christian church being built within them, to which has been given the name of S. Lorenzo in Miranda. The frieze with sea horses and monsters is very interesting: these reliefs with the eight columns of cipollino marble, of the façade, have remained intact.

At the foot of this temple the excavations of 1902 brought to light a very *antique Necropolis,* about three metres below the level of the road. Forty eight tombs were found in it, some of burial, and some of cremation.

On the same side of the Sacred Way, but a little farther on, there is a little round chapel built of brick, with two porphyry columns, which to-day forms the vestibule

of the Church of SS. Cosmas and Damian. Originally it was a temple dedicated to Romulus the deified infant son of the Emperor Maxentius, A.D. 307. At the back of the church, which is constructed in the cella of the TEMPLUM SACRAE URBIS, we can still see the original external wall on which Septimius Severus fixed his famous marble plan of the Rome of his day, the fragments of which are now in the Museum of the Capitol. On the opposite side of the Sacred Way are the remains of several buidings which have not been identified hitherto with certainty, but among them must have been the ordinary residence of the Pontifex Maximus, and the *Horraea Margaritaria* or shops of the silversmiths.

From here we ascend that part of the hill called the Velia, a spur which unites the Palatine on the right (of which we see the picturesque ruins), with the Esquiline on the left. These majestic arches 68 ft in span on our left, are all that remain of the right aisle of the BASILICA OF MAXENTIUS A.D. 312, called also Nova or of Constantine commenced by that Emperor and completed by Constantine. It is an admirable specimen of Roman architecture.

On the summit of the Velia stands the ARCH OF TITUS which commemorates the repression of the revolt of the Jews, and the destruction of Jerusalem, A.D. 70. The style thought most simple is yet of great effect notwithstanding its almost total reconstruction. The bas-reliefs on the inside, antique and original, represent the triumphal procession of Titus in his quadriga or four horse chariot, and the spoils taken from the Temple, like the seven-branched candlestick, the silver trumpets, the golden table, etc., conceived and executed with the supreme art which conceals art.

Leaving the Forum, let us visit the church of:

Santa Francesca Romana standing on the platform of the magnificent temple dedicated to VENUS AND ROME which the Emperor Hadrian designed and constructed after the year 121 A.D. The modern church was formerly called Santa

Maria Nova and an Abbey of the Benedictine monks of Montecassino.

Among the most interesting objects in the interior is the tomb of Antonio del Rio, Commander of Castle S. Angelo in 1475. This is in the lateral vestibule ordinarily used as an entrance to the building.

At the end of the right transept is the memorial to Gregory XI, erected in 1584 from the designs of *Olivieri*, with a relief of the return (in 1377) of the papal Court to Rome, from Avignon, after an absence of 72 years. St. Catherine of Siena who persuaded the pope to return rides behind him. In the apse of the tribune is a mosaic of the 12 th. century, much restored, representing the Virgin and Child with SS. James, John, Andrew and Peter. In the left transept there is a tabernacle made an artist of the school of *Mino da Fiesole*. The portraits of Paul III, by *Pulzone* and of cardinal Reginald Pole, ascribed to *Pierin del Vaga* are seen over the door of the sacristy. The marble group in the confession, representing S. Francesca Romana and an angel is by *Meli*.

The XII century cloisters of the monastery are built within one of the two cellas of the pagan temple.

The elegant romanic bell-tower was erected towards 1150.

IV.

THE PALATINE AND PALACES OF CAESARS.

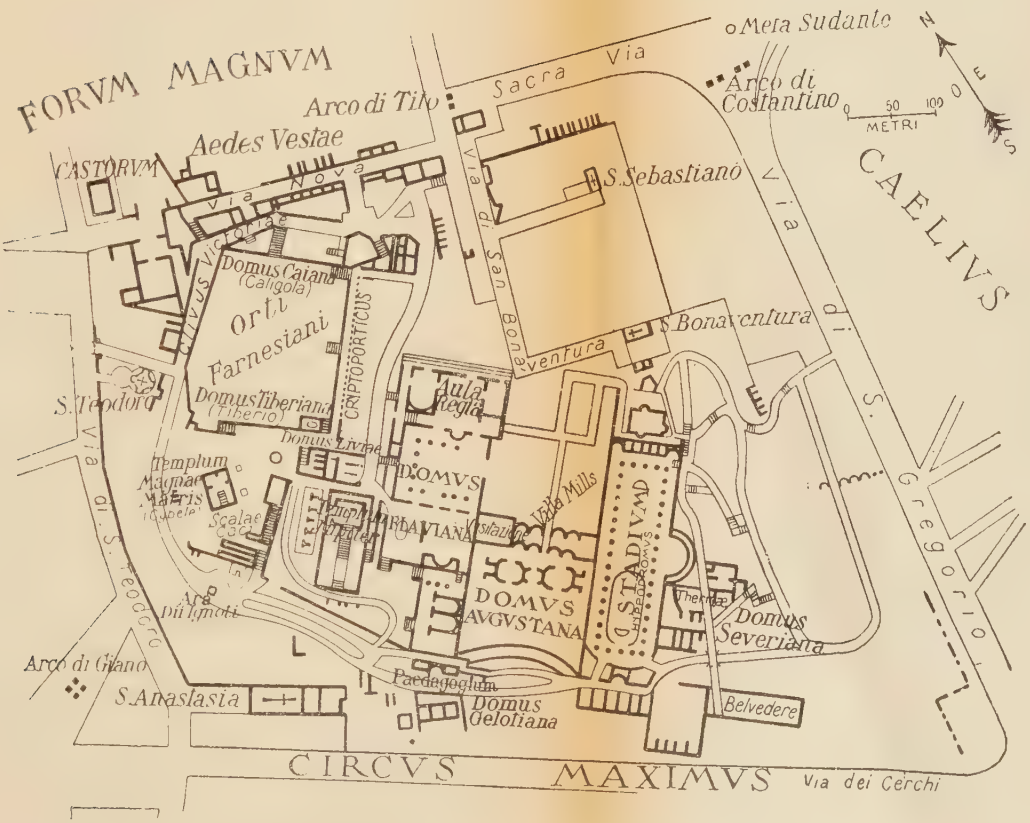
During the winter and the spring Signor Tani, author of this Guide, delivers regularly sight-seeing lectures, in English, while conducting visitors to see the ruins of the Palatine.

According to the fairly antique legend, Romulus (B.C. 753) founded on the hill dedicated to Pales, a little village which History calls « Roma Quadrata », from its square shape and which took its name from *Rumon* or water-course of the Tiber that flowed at its foot.

In form quadrilateral, it overlooked those marshy valleys which were afterwards drained, and their sites are now known by the names of Velabrum, Circus Maximus, and Forum Romanum. Some of the Kings inhabited the hill, and in time sacred edifices were erected on it. In the Republican era, when primitive Rome had increased by annexing the villages on the neighbouring hills, it became the residence of many illustrious men, such as Catulus, Cicero, Silla, Hortensius, Clodius, Catiline, etc.

But the houses of these patricians began to disappear, when Augustus, who was born on the Palatine, re-constructed his own residence on a grander scale, and his example was followed by Caligula, Tiberius, Domitian, and Septimius Severus, who built over the private dwelling houses which were buried or destroyed, their palaces on a magnificent scale, and erected temples.

PLAN OF THE PALATINE HILL



The Palatine however contained only four distinct palaces, and it became in the popular concept the image of the Empire.

When in the fourth century the seat of the empire was transferred to Constantinople, the great houses of the Palatine remained imperial property, and were inhabited by Exarchs, representatives of Byzantium, and later on by the popes for a short time; two grand abbeys (one Greek, the other Latin were established on the hill.

In the XV. century the whole of the Palatine covered with ruins, caused by time and the hand of man, was transformed into villas and vineyards by the Spada, Farnese, Barberini princes. Since 1870 Gatti, Rosa, and Boni have conducted excavations which throw some light on the topography of the Palatine, the story of which however is well known to every student of history.

CHRONOLOGY.

Primitive edifices	750-600 B. C.
Altar of the Unknown God	390 B. C.
Temple of Jupiter	294 B. C.
Temple of Cybele	192 B. C.
House of Livia	50 B. C.
Paedagogium	30 B. C.
House of Augustus	28 B. C. 14 A. D.
House of Tiberius	14-37 A. D.
House of Caligula	37-41 A. D.
House of Domitian	81-96 A. D.
Restorations of Hadrian	118-138 A. D.
House of Septimius Severus	193-211 A. D.

The ruins of this hill, as in the Roman Forum, are in various and numerous layers, and so confused and mixed up that it is difficult to give a detailed and very exact topographical account of them.

In the valley of the Velabrum, below, and beside the colossal Temple-Library of Augustus there are remains of walls along the *Vicus Tuscus,* which starting from the Forum went as far as the Tiber, was lined perhaps with shops and *horrea.* In front, above on the hill, there are remains of two palaces: of Caligula on the angle overlooking the Forum, and the palace of Tiberius, more to the

west. These palaces are built on a foundation of tufo in which galleries and subterranean passages are cut, the use of which is unknown. Turning towards the west, in the right, at the foot of the peak called once Germalus, there is part of a wall formed of large rectangular blocks of tufo, and commonly called part of the WALL OF ROMULUS, but which was constructed instead, after the invasion of the Gauls, 390 B.C. when the new defences were made. If the walls of Romulus really existed, they were built on the brow of the hill or half way up, and were pierced with three gates or entrances: the *Romana* or Romanula, the *Mugonia,* the site and the name of the third are unknown. The Romana was up above the Forum, at a little distance from where Caligula afterwards constructed his palace, and the Mugonia was towards where the Arch of Titus now stands.

At a short distance from the fragment of the walls, there is (on the left), a quadrilateral altar in travertine, dedicated to the UNKNOWN GOD, the patron of this part of the hill, or of the village. It was found not far from the site where, according to the inscription, it was reconstructed by Calvinus B.C. 110. Here close by were the LUPERCAL, and the STEPS OF CACUS which gave ascent to the summit of the hill Germalus, (for the Palatine has two peaks the *Germalus* in the northern part and the *Palatium* in the south separated by a depression called *intermontium*) where until the last days of the Empire were religiously preserved little sacred edifices, and other relics which referred to an epoch more remote than Rome itself, such as the *Casa Romuli,* the *Curia Saliorum* in which were preserved the « Sacred Shields », the *Sacellum Carmentae,* the *Sacellum Argeorum,* etc. Continuing along the path, we see some more remains of the wall, and a modern archway, and beyond, a column of granite. Here are the ruins of a partly buried house with two names, or perhaps there were two houses together: the DOMUS GELOTIANA and the PAEDAGOGIUM or school of the imperial court pages, which was supposed to be here in the time of Severus. On the walls of a small room there are

graffiti perhaps the names of some of the young boys who were educated in the school. On the wall outside was found the famous caricature of the « Crucifixion », now in the National Museum of the Terme, representing a crucified man with an ass head, probably done by some page in mockery of a Christian comrade.

Ascending the gentle incline, we pass by the hemicycle above on the left, which was in front of the house

Stadium of Domitian. (*Photo Anderson*).

of Augustus, and from which the Emperor could observe the sports and other games in the Circus Maximus, in the valley below. Behind the high wall in front of the majestic ruins of the Palace of Severus, is the STADIUM OF DOMITIAN, called later the Hippodrome. In the time of Augustus it was perhaps simply a garden, where Domitian afterwards built a grand rectangular portico with a central court, furnished whith the *spina*, for foot races.

It seem that Hadrian besides constructing a large hemicycle on the south side added a portico to the first story. A pious tradition says that S. Sebastian suffered martyrdom here in the Stadium. In the time of the late empire the edifice was partly ruined, and partly filled up with earth, but one section was still used as as a hippodrome; in the Middle Ages the Frangipani family constructed a fortress within the walls of the hemicycle but the whole place was completely cleared in 1892-93.

At the end and on the right some steps conduct to the hemicycle, beyond which are the stupendous ruins of the Domus Severiana or Palace of Septimius Severus the grandest and most majestic ever erected on the Palatine. From the large terrace above these ruins a splendid view is obtained of the superb archaeological promenade and park, the Caelian and Aventine hills, the Appian Way, the site of the Circus Maximus and the country around Rome.

This palace of Severus brings to mind the women of his family who, being oriental of origin, favoured the entrance into Rome and the development of the religions of the Orient, and the salons of the Empress were open to all the *literati* of the time. After the Emperor's death, his son Antoninus (Caracalla) and successor, jealous of power, slew in this palace Geta his brother in the arms of his mother, to whom he fled for refuge.

There existed at one time in front of the palace a strange and imposing edifice called *Septizonium*, the aspect and the use of which, archaeologists cannot agree upon; the last remains of it disappeared during the pontificate of Sixtus V. 1585-1590.

Turning back towards the east extremity of the Stadium, not far from the little church of S. Bonaventure, we enter on the ground where the Villa Mills stood, which covered about the whole of the Palace of Augustus.

When Augustus became supreme ruler of Rome, he demolished the paternal habitation and the adjoining houses of Hortensius and Catiline, and erected for himself and his successors a magnificent dwelling on the ground, which

during his long reign he adorned with many precious objects of art. His palace may be said to have been formed of three groups of edifices; that part overlooking the Forum consisted of a triumphal arch, almost a door of ingress; a grand quadrilateral colonnade which had statues of the Danaids between the columns, and in front of these, equestrian statues of their husbands and cousins. There was also a magnificent Temple of the Palatine Apollo in which the Senate sometimes held its meetings, and in it Claudius II. afterwards was acclaimed emperor. At the sides there were two large halls for a Greek and a Latin library; near which stood the Temple of Vesta, and where we see the Villa Mills, there was the real residence of the emperor, an edifice of two stories, with a small garden in front and a large hemicycle, with a balcony overlooking the Circus Maximus.

This like all the other edifices of the hill, has suffered much by successive transformation and restoration, by earthquakes and by fire, so that till to-day it has been difficult to determine the exact use of what has been excavated. At present we know that the upper story of the habitation was transformed into a monastery by the Greek monks, in the IX. century, who established an abbey there, and turned the imperial *cubiculum* into a a chapel dedicated to S. Cesario in Palatio and in which once or twice the people of Rome assembled to elect their pastors.

The Domus Flavia (Flavian Palace) was on the north side of the palace of Augustus, and was noted especially for the luxury of its construction, and because it served only for official receptions, banquets, and festive occasions. It was built partly on the *intermontium*, that little depression which divided the *Germalus* from the *Palatium*. The valley was still occupied at that time by private mansions, and by one or two shrines; they were not destroyed, but made use of to support the platfom on which the palace stands. The palace was begun by Vespasian and completed by Domitian under the direction of the

architect Rabirius; it was restored by Hadrian, and afterwards by Severus, and was the favourite residence of the Emperors Nerva, Trajan, Hadrian, Caracalla, and Maxentius, in the second and third centuries; and later on, of Theodoric and Odoacer.

The edifices of the Augustan period being destroyed, and some of them covered up in the time of Nero, this house was erected here in the form of a great rectangle, with an entrance looking towards the Forum. Three rooms the whole width of the building opened behind the portico; the first of which was the *Basilica,* and had three naves and an upper gallery. The excavations under this have brought to light the constructions of Nero. At the side of the Basilica there is a large central hall (180 ft long, 131 ft. large) called the Throne Room (*Aula Regia*), used for grand and solemn official occasions, and at the end of this hall there is an apse where the throne stood. In the two lateral walls and near the entrance, there were niches for statues; and adjacent was the *Lararium* or domestic chapel. Behind these three halls, and still the whole breadth of the building, there was a rectangular portico with a peristyle and a fountain in the centre, and small chambers at the north and south sides. The *triclinium* or dining hall, was on the west side of this peristyle, and had a nymphaeum or fountain on each side. The rooms beyond this hall have not yet been determined; and those recently discovered below the pavement appear to be constructions of the times of Augustus and of Nero.

To the north, outside the Flavian Palace, we see the *podium* or platform with steps leading up to it, on which was placed an altar found in another and distant part of the hill, belonging to a temple which many regard as that of Jupiter Victor.

At a little distance on the Germalus, there are the ruins of several edifices which hitherto it has been impossible to identify. They belong to a remote epoch, and among other things we see two cisterns, prehistoric tombs, walls, steps of a temple, etc. On the angle of the hill overlooking

the Velabrum the SANCTUARY OF CYBELE stood, which for the Romans signified not only the initiation of the wars of conquest of the Mediterranean, but also the entrance into Rome of that religion and that divinity purely oriental, which greatly contributed to transform the rough, but honest character of the Romans, and caused the first germs of corruption to penetrate amongst them.

On the west side of the hill, under the Farnese gardens, there are some arches of the Palace of Tiberius, almost entirely covered with earth, and at the right some steps descend to the beginning of a corridor, and here. The so-called HOUSE of LIVIA or GERMANICUS, discovered in 1860, of which only four rooms remain. Three of these open on a central court, and formed the *Tablinum,* in which we see some very elegant decorative frescoes (rapidly disappearing owing to the effects of the air and light), and the handsome original mosaic pavement, has some decorative owing to the effects of the air and the light. A little room on the west side of the *atrium* is called the *triclinium* or dining room, and is interesting to us not only on account of the frescoes which adorn it, but also, and much more, from the use of flange-tiles with which the walls are lined, which kept the room dry, by circulating the air, as the house is over 10 feet below the level of the road.

Leaving the House of Livia we enter a long CRYPTOPORTICUS (the corridor before mentioned) which begins here and divides into three branches, putting in communication the palaces of Tiberius and Caligula on the left, with that of the Flavians on the right. Another cryptoporticus, narrower and more antique, parallel to this one, has been discovered lately. In this long corridor took place the famous tragedy of the assassination of Caligula, who fell pierced by the swords of the conspirators, January 24th., A. D. 41.

Some antique steps on the left in the long cryptoporticus lead to the *Farnese Gardens,* which cover the palaces of Tiberius and Caligula. These gardens have been

recently restored to their original state by Boni, according to the plan designed by Michelangelo and are now most interesting for the arrangement of the Roman flora, due to the illustrious archaeologist. A superb view over the ruins of ancient Rome can be enjoyed from various parts of the gardens.

The Palace of Tiberius or *Domus Tiberiana* was quadrilateral in form, about 350 feet each side, disposed around a grand quadriportico, one part of which dominated the Forum above the House of the Vestals; another side overlooked the Vicus Tuscus. It was constructed by Tiberius who wished to substitute it as the imperial residence for that of Augustus, and was afterwards inhabited by Antoninus Pius, and by Marcus Aurelius who passed part of his youth in it. Caligula enlarged it on the north side above the *Clivus Victoriae,* destroying the last remaining buildings of the Republic which existed here.

Among the halls of the palace there was a very rich library which was destroyed by a fire in the reign of Commodus.

The *Domus Tiberiana,* as before stated, is completely covered by the Farnese gardens, but of the wing added to it by Caligula we still see the enormous substructions on the side towards the Forum.

V.

FROM PIAZZA VENEZIA TO S. PETER'S.

PIAZZA VENEZIA - CORSO VITTORIO EMANUELE - VIA DEL SUDARIO - PALAZZO FARNESE - PALAZZO DELLA CANCELLERIA - PONTE VITTORIO EMANUELE - PONTE AND CASTEL S. ANGELO - BORGHI - PIAZZA S. PIETRO.

Proceeding towards the west, from Piazza Venezia with the Venetian Palace on one side, and the Doria and Grazioli Palace on the other, we traverse the Via Plebiscito, passing the Via Astalli so-called from a family of that name, and we reach the Church of the Gesù on the left. Opposite to it, on the right is the splendid Altieri Palace, commenced by Cardinal Altieri from designs by *De Rossi,* continued under Clement X, and completed in 1676. It has a very fine court, a splendid and imposing staircase, and apartments rich in marble and stuccoes, designed by *Carlo Maratta.* On the top floor of this palace lived for a while Mrs Frances Eliot.

Beyond this point, in the Via Cestari on the right, stands the Church of the Stimmate almost at the corner of the street; the Palazzo Strozzi (now Besso) stands opposite to it, with façade in Corso Vittorio Emanuele. The Via di Torre Argentina in which the communal theatre is, will be found farther down the Corso, on the left The Via Sudario, which forms an angle with this street, has in it the Church of the Sudario erected in 1605 by the colony of Savoyards resident in Rome, and restored re-

cently by the Confraternity of Piedmont. Close to this is the Church of S. Giuliano which belongs to the Belgians, and opposite to them is the ancient Palazzo Caffarelli, the façade of which was designed by Raphael. The same palace has a modern façade on Corso Vittorio Emanuele.

In the piazza here, there is a monument by *Rutelli* erected in 1903 to Spedalieri, a Philosopher, on the site of a house of the Piccolomini.

The **Church of S. Andrea della Valle**, which takes its name from the palace of the Della Valle opposite to it, was begun by *Olivieri* in 1504, continued by *Carlo Maderna*, and the façade finished from designs by *Rainaldi*, in 1665. The splendid interior contains the Lancellotti Chapel, (the first on the right) designed by *Carlo Fontana*, with bas-reliefs of the Holy Family, by *Raggi*. The next chapel, that of the Strozzi, was designed by *Michelangelo*, and has copies in bronze of some of the Great Artist's works. High up on each side of the central nave are the marble sarcophagi of the two popes of the family of the Piccolomini of Siena: Pius II. and Pius III. The cupola which, after that of S. Peter's is the largest in Rome, was painted by *Lanfranco*, but the Four Evangelists at the angles are the very beautiful work of *Domenichino*. The frescoes above the cornice in the apse record incidents in the life of the Apostle S. Andrew and are also by *Domenichino;* the three large frescoes below represent the Martyrdom and Death of the Apostle, and are by *Mattia Preti*.

The church is built partly on the site of the Curia of Pompey, where Julius Caesar was assassinated.

No. 152 Corso Vittorio Emanuele is the palace formerly called Pichi, now Maggiorani, the construction of which tradition ascribes to *Leon Battista Alberti;* the original part may be seen in the Vicolo dei Bovari. The Palazzetto or little *Farnesina ai Baullari* (via Baullari or trunk-makers' street) at the corner of Via Baullari, was constructed by Sangallo (?) in 1520, for the prelate Le Roy surnamed Regis from Britany and was purchased by the Municipality of Rome in 1898, and restored in its original state by *Gui*.

At Nos. 151 & 141 are the two **Massimo Palaces;** one is called « Alle Colonne » and the other « Pirro ». The Palazzo alle Colonne was erected on the site of an older house, belonging to this noble family, by *Baldassare Peruzzi* in 1532, and has a curved façade and two courts, simple but graceful; ample apartments commodious and well decorated, and a rich chapel on the second floor, dedicated to S. Philip Neri. The Pirro was formerly adorned with the huge statue of Mars now in the Gallery of the Capitol which statue was said to be a portrait of Pirrus. It is interesting to know that it was in this ancient house of the Massimo that the first books were printed in Rome, immediately after printing was invented.

The *Church of S. Pantaleo* is close to the Palazzo Massimo. It was reconstructed by *Antonio De Rossi* in 1621, for the priests of the Scuole Pie, but the façade was modernized by *Valadier,* in the beginning of the last century.

The statue of Marco Minghetti, an Italian statesman, in the piazza, is by *Gangeri,* and the *Palazzo Braschi* which *Morelli* erected for Pius VI. (Braschi) in 1791, is directly behind it. The architecture is regular and severe, and the building has a staircase second to none in Rome for its beauty. On the site of this palace the Orsini had built a fortress which was destroyed and a house built on the spot by Sangallo, for Card. Del Monte, which disappeared when Pius VI, built a palace for his family.

The *Piazza della Cancelleria* opens on the opposite side of Corso Vittorio Emanuele, and here every Wednesday a market for the sale of antiquities and every sort of things is regularly held; it is commonly called the Jews' Market, and as often, the Campo di Fiori, from the neighbouring square. The piazza takes its name from the palace constructed for Cardinal Raffaello Riario. The building is one of the finest of the early Renaissance; its lines are very elegant, its design is pure, and its windows ornamented with the finest arabesques. If the design cannot be attributed to *Bramante,* he certainly constructed the magnificent court. In the interior the chapel called « Pallio » is decorated by

Pierin del Vaga, and the grand salon by Giorgio Vasari with frescoes interesting for the topography of Rome, which illustrate episodes in the life of Pope Paul III. After the death of Card. Riario, who had been an accomplice in the Petrucci conspiracy, the palace was confiscated by the pontiff, and was by him assigned as the habitation of the vice-chancellor of the Church; afterwards it was made the seat of the Apostolic Chancery, by Clement VII, and such it remains. Lord John Somerset brother of the Duke of Worcester, lived here in 1641; the Countess of Albany also (she occupied the second story), after she was deserted by her husband. She enjoyed a pension of 21,000 scudi a year, contributed by her brother-in-law the Cardinal Duke of York, the Pope and the Queen of France. During the brief Roman Republic of 1798, it was adopted as the Republican Tribunal, and in the Napoleonic epoch it was transformed into the Imperial Tribunal. In 1848-49 Pius IX, assembled the Chamber of Deputies there; nor must we forget that it was at the foot of the principal staircase that Pellegrino Rossi, prime Minister, was assassinated.

The Vatican, which owns the edifice, has had it completely restored by *Vespignani,* and at present, besides the offices of the Apostolic Chancery, it is the seat of the Academy of Christian Archaelogy.

The **Basilica di S. Lorenzo in Damaso** forms part of the palace, the entrance to which is in the Corso Vittorio Emanuele. The church existed before the palace was built, and was dedicated to S. Lawrence, and to Pope S. Damasus who towards 370 had built here a new house for the papal notaries or secretaries. It has been restored several times, and it has in the central nave, modern frescoes by *Luigi Fontana,* representing incidents in the life and martyrdom of S. Lawrence. The « Coronation of the Virgin » in the apse is by *Pomarancio.* The canopy over the high altar is supported by four columns of beautiful oriental alabaster. Among the tombs those most worthy of note are that of Pellegrino Rossi, by *Tenerani,* and the very fine one of Card. Mezzarota called Scarampo, probably an original work

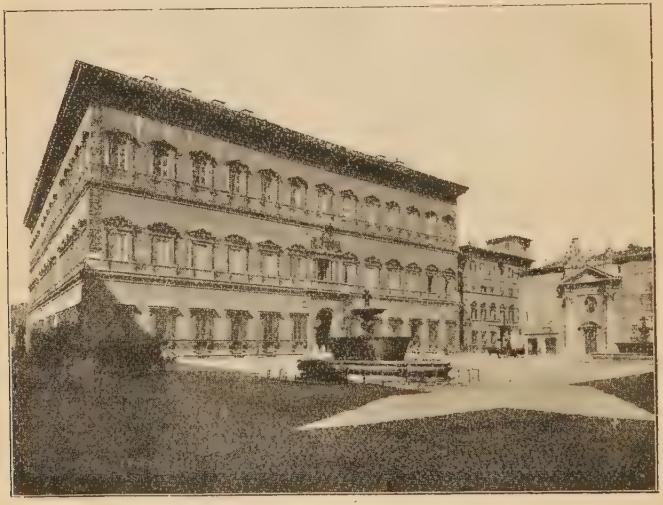
by *Paolo Romano* (1464). Annibal Caro and Sadoleto, learned and elegant writers of the XV century were buried in this church.

The short street, Via dei Baullari, at the side of the Palazzo Farnesina, leads to the Piazza Campo di Fiori, in the centre of which, the statue of Giordano Bruno was erected in 1889; the artist was *Ettore Ferrari*. Gregory XIII, had constructed a very pretty fountain here, which was restored by Gregory XVI.; this has been recently transformed and transferred more towards the Palace of the Cancelleria. The piazza which now serves as a market, occupies part of the *Porticus Maximus* and part of the site of Pompey's famous theatre (B. C. 55), which was the first building of the kind in solid material ever erected in Rome. On part of the ruins of this theatre Card. Condulmier built a palace in the XV, century, which passed alterwards to the Orsini, and very much altered is now the Righetti Palace. Already in the XV and XVI centuries the Campo di Fiori had become an important centre of the life of the citizens, and in its vicinity the Savelli, the Massimo, the Ricci, the Riari, the Farnese, the Capodiferro, the Spada and other nobles constructed their palaces. Many tradesmen opened their warehouses in the adjoining streets, and these still bear the names of the different corporations; Baullari (trunk makers), Cappellari (hat makers), Balestrari (cross-bow makers), Pettinari (comb makers), Giubbonari (dress makers) etc. Several hotels in the neighbourhood were of notoriety, and many foreign colonies, as the English, Swedes, and Spanish built their churches, hospices, and national colleges not far from the piazza.

A continuation of the Via dei Baullari is called Via Marna, to record the heroic battle and victory of the French and English over the Teutonic hordes in 1914, and by all the Allies in 1918, and this street leads to Piazza Farnese where there are two beautiful fountains. All the west side of this piazza is occupied by the.

Palazzo Farnese, a chef-d'oeuvre of *Antonio Sangallo*. The edifice is in form quadrilateral, of a bold simplicity,

and a splendid example of the Roman architecture of the Renaissance. It was begun at first on a modest plan, by Cardinal Farnese, but when the Cardinal was elevated to the pontificate as Pope Paul III, it took its present magnificent porportions. Left unfinished by Sangallo, the work was continued by *Vignola,* and *Giacomo Della Porta* in succession, and was completed by *Michelangelo* who constructed the two lateral façades, the second story of the court,



Farnese Palace. *(Photo Anderson).*

the central windows of the principal façade and the cornice. The windows, the columns, and the front have the impress of great elegance; the vestibule, and the court with its columns on the ground floor, and those of the floor above, show strength and grandeur.

The Caracci from 1600 to 1603 decorated with frescoes representing the Labours of Hercules, the walls of the hall

called « il camerino », on the first floor; in the grand gallery they painted the fable of Bacchus and Ariadne, Mercury and Cephalus, Diana and Endymion, and Polyphemus and Galatea. Domenichino painted the Perseus and Medusa, the Virgin and the Unicorn. Besides a statue by *Rodin,* we see in the corridor copies in plaster of Paris of Hercules, Flora, and the Farnese Bull, which made part of the Farnese collection, the originals being now in the National Museum of Naples.

The Bourbons, who are the heirs of the Farnese, sold the palace in 1911 to France, and it is now the seat of the French Ambassador to the Government of Italy; the French Consulate and the School of History and Archaeology are also established in the building.

The short and narrow Via dei Venti on the left of this palace leads to Piazza Capo di Ferro where stands the:

Palazzo Spada, (now seat of the Council of State) built in the days of Paul III, Farnese, by *Girolamo da Carpi* for Cardinal del Monte. It became later the property of the Church, then of the Spada family, etc. In one of the halls of the first floor, always accessibile, is a colossal statue in marble of Pompey, holding the globe. It was found in 1553 near the Cancelleria, not far from here and it is probably the statue which stood in the Curia of Pompey and at whose base « great Caesar fell ».

Returning to the Piazza Farnese, at the north west corner is the little *Church of S. Bridget of Sweden,* on the north side of the piazza, is built on the spot where the Princess opened a hospice in 1354, for her compatriots, in a house donated by the noble Donna Papuzzeri. The church has been restored several times and after having been the centre of the Swedish colony of the city is now confided to a religious Congregation.

In the next street Via di Monserrato, and at No. 45, the **English College,** and the church of St. Thomas of Canterbury, are built on the site of the property, houses, and prison of the old and great family of Savelli.

Originally the building was a hospice founded in 1362, by John Shepherd and other Englishmen, for pilgrims who came to Rome, or those on their way to the Holy Land from England, or *vice versa*. Abandoned for some time, Gregory XIII, in 1572 transformed the old hospice into an ecclesiastical college for young English students, when he opened other national colleges in Rome. After many vicissitudes, (recounted by Cardinal Gasquet in his « History of the Venerable English College in Rome ». London, Longmans 1920), it is to-day in a very flourishing condition.

In 1866 Pius IX, laid the foundation stone of the church of St. Thomas of Canterbury, as the chapel of the College. It is built after designs by Camporese and Vespignani, and was opened in 1888. It replaces an older church dedicated to the Blessed Trinity, of the Scotch people, and St. Thomas.

On the high altar there is a picture of the Holy Trinity, by Alberto Duranti; besides the beautiful tomb of Card. Bainbridge, there are buried here John, Bishop of Durham, 1493, Ambassador to Rome in 1514, and many other famous men.

The Church of **S. Maria in Monserrato,** which is united with the Spanish College and Hospice, is on the other side of the street. It was built about 1495, from designs by *Sangallo,* near the Catalan and Aragon Hospices, but *Francesco Ricciarelli da Volterra* is the author of the façade still incomplete. In the interior the first chapel on the right has a picture of the titular Saint, and the tombs of the Spanish Popes Calixtus III (Borgia) and his nephew Alexander VI; there are other tombs of Spanish Bishops, Cardinals and various personages who have died in Rome in the XV and XVI centuries, brought hither from the former Spanish church of S. Giacomo, Piazza Navona, when S. Maria di Monserrato became the national Church.

Returning to the Piazza Farnese and continuing along the Corso Vittorio Emanuele, a few minutes take us to Piazza della Chiesa Nuova, in the centre of which is the statue of Trapassi, better known by the name of Metastasio,

by *Gallori;* the piazza is planted all around with trees called *Pawlownia imperialis,* from Japan.

The church was founded in what was a valley, and was originally called **S. Maria in Vallicella**, but now *Chiesa Nuova;* it was built by Card. Alex. dei Medici, at the instance of Filippo Neri, the priest of whose Oratory still officiate in it; Card. Cesi completed it later on. The architects were *Matteo di Castello,* and *Martino Longhi,* but the bizarre façade was designed by *Rughesi.* The interior, ornamented by *Borromini* is composed of one nave and two aisles, richly decorated with gilding, marbles, and stuccoes, by *Fancelli* and *Ferrata.* The fresco of the vault represents a miracle of S. Filippo Neri, and those of the tribune and cupola are all by *Pietro da Cortona.* The high altar has a rich pyx, the work of *Ciro Ferri;* the picture of the Virgin in Glory with the Saints Domitilla, Nereus, Achilleus and others, is painted by *Rubens.* In the very rich chapel entirely coated with fine and precious marbles at the left of the high altar, the body of Saint Filippo Neri reposes, Saint for whom the citizens of Rome profess profound devotion: the portrait of Saint Filippo on the high altar is a copy by in mosaic of the original by *Guido Reni.* The side façade of the church, and that of the Oratory (in the custody of the Roman Society of the History of the City which owns a very important Public Library — Vallicelliana — of works on History) were designed by *Borromini.*

In the Piazza Sforza Cesarini, on the Corso, there is a statue of Terenzio Mamiani, Philosopher and statesman, by *Benini* and at the side is the Palazzo Sforza which Cardinal Rodrigo Borgia, (afterwards Pope Alexander VI) had constructed in the XV century. The façade of the back is antique but that looking on the Corso is modern. The palace is built on the site of the *Tarentum,* where the celebrated inscription of the *saecular games,* now in the National Museum was found. Towards the end of the Corso Vittorio Emanuele, there is a little Museum of Antique Sculpture, constructed by *Kock,* for Baron Baracco in 1905, who donated it to the City of Rome.

The Banco di Spirito Santo erected by *Sangallo the Younger* for the pontifical mint, is opposite the museum, at the angle of two streets; here Benvenuto Cellini worked as an engraver. Not far from this is the bridge over the Tiber, called Ponte Vittorio Emanuele, opened in 1911, close to the spot where Nero built his *Pons Triumphalis* by which to reach his gardens on the other side of the river.

This new bridge, designed by De Rossi, is ornamented with four groups in travertine, representing Political Triumph, Fidelity to the State, Military Valour, and the Father of the Country. If we pass by the street called Banco di S. Spirito, at No. 42 we can see the palazzo formerly called Niccolini but now Amici, the best work, of *Jacopo Sansovino,* in Rome; it was commenced in 1520, for the Strozzi of Florence. This part of the city which was called Canale di Ponte was for two centuries up to the time of Pope Paul III, the centre of financial Rome, and many Tuscan bankers had their offices and palaces here. The consulates also of the various nations were here located, and there is a church dedicated to S. John at the back of the Barracco Museum, still existing, belonging to the Florentines. The edifice, *S. Giovanni dei Fiorentini,* was begun in 1488, and finished about a hundred years later by the architects *Sangallo* and *Giovanni Della Porta;* the façade is ornamented with the arms of Florence, and with statues of the patron Saints of some of the Tuscan cities and was added by Galilei in 1725. On the altar in the left transept there is a good picture by *Salvator Rosa* representing SS. Cosmas and Damian, patrons of the Medici family. At the end of Via Banco di S. Spirito we see the ancient bridge *Ponte S. Angelo,* erected A. D. 134, by the Emperor Hadrian and called in olden times *Pons Aelius.* Like the Ponte Vecchio in Florence, and the Rialto in Venice, it had shops of armourers built on it, but on account of a fatal accident during a pilgrimage in the year 1450, the buildings were taken away. Often changed and altered, there were finally added the statues of S. Peter, by *Lorenzetto,* and S. Paul, by *Paolo Romano* now kept in the Museum of S. Peter's, and in the year 1600, those of the angels with the symbols of the Passion, by *Bernini.*

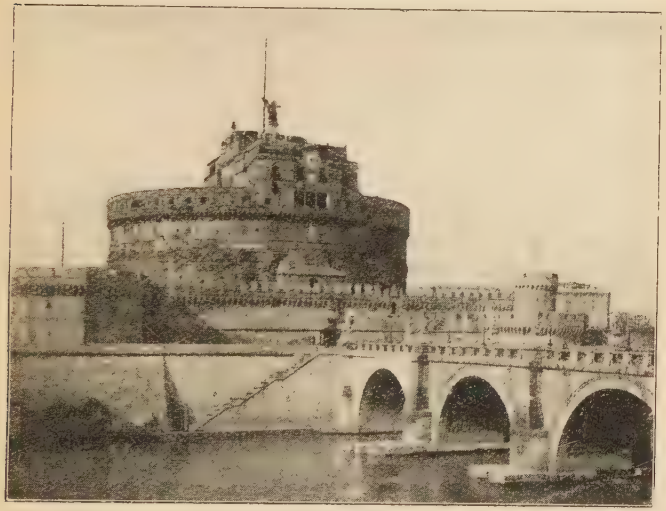
On the other side the Tiber rises the majestic edifice of

CASTEL SANT'ANGELO.

Open daily, 10 to 1 p. m. 3 lire. Sundays free from 10 to 1 p. m.

The Author of this Guide, Sig. A. D. Tani, once a week during the winter and spring, conducts visitors over the Castle, and gives a lecture in English illustrative of its history and life.

The Emperor Hadrian who was a man of refined taste, and an amateur of the arts, erected this tomb for himself



Castel S. Angelo. *(Photo Anderson).*

and his successors, taking as his model the Italic tombs that he saw in Etruria. He died however, before the tomb was completed and was the first of the Emperors buried there (138 a D.); Caracalla was the last (217 a D.).

The edifice is formed of a quadrilateral wall for its base,

each side being 278 feet long by 42 high; it was decorated with marble slabs, pilasters and friezes. In the centre of this square, Hadrian erected a circular construction 80 feet high and 213 in diameter, and the sepulchral chamber was in this rotonda. It had a colonnade jutting half way out, and was decorated with marble; sixty five statues crowning the summit on which was the tumulus. Of the statues, two only remain: the Dancing Faun, now in the Uffizi Gallery in Florence, and the Inebriated Sleeping Faun, in Munich. In the tumulus or conical mass of earth, cypresses were planted, and in the centre there was a base on which either the pine cone (now in the Vatican), was placed, or else a statue of Hadrian. There never was a quadriga or four-horse chariot, as some writers assert, for that is the symbol of triumph, and not of death. To-day instead of a statue or the pine cone, there stands a bronze Angel, the work of Werschaffelt.

Abandoned in the year 420, the Mausoleum was incorporated in the city walls begun by Aurelianus, and re-inforced by Honorius, and presently it became a fortress. The name too was changed from Mausoleum of Hadrian to Castel S. Michel Arcangelo but somewhat later on.

The legend narrates that when Rome was wasted by a pestilence in the year 590, the pontiff Gregory the Great headed a procession of the people chanting litanies, on his way to pray at the tomb of S. Peter. Arrived at the bridge leading to the mausoleum, he saw the Archangel Michael standing on the summit of the tomb, and sheathing his sword, as a sign that the plague was stayed. To commemorate this, and in token of gratitude to the Almighty, a little chapel was built in the ruins of the tumulus, and dedicated to S. Michael, and the Mausoleum then took its present name.

Besieged many times, it suffered injury by the Goths of Vitiges, in 537; by Totila in 546; by Belisarius, in 547; again by Totila in 549; by Narses in 552; by Astolphus in 755, and by the Longobards in 895.

In the X. century the Castle was inhabited by Theodora, Marozia and other women of the Crescenzi family, and it then had the name of *Turris Crescentii*. It became the

fortified residence of Gregory VII. in his struggles with Henry IV. of Germany, and its aspect was completely changed when the Orsini held it from 1277 to 1367. Rienzi the « Last of the Tribunes », sought refuge here in 1347.

It became the possession of the popes in 1395, and remained so till 1870.

The edifice changed its aspect many times, and only under Nicholas V. (1447-1453) did it take its present form at the hand of the architect *Rossellino*: Nicholas held Stefano Porcari prisoner in the Castle for some time, and then hanged him.

Borso d'Este came to Rome in 1471, invited by Paul II. who to give him an idea of the strength of the fortress. passed the pontifical army in review, and showed him all the weapons of war the Castle contained from the arquebuses down to the smallest. It was during the pontificate of this pope that Platina the celebrated humanist was imprisoned here.

Alexander VI. (Borgia) constructed a new apartment in the Castle, and had it frescoed by *Pinturicchio,* and he put new standards painted by *Antoniazzo Romano*, there. From designs by *Antonio Sangallo* he constructed the covered corridor which leads from the Castle to the Vatican, and he inhabited this new apartment for a long time, to which he repaired when Charles VIII. entered Rome in 1494. It was while residing in the Castle that Alexander caused Djem the brother of the Sultan Bajazet, to be brought a prisoner to Rome, and when in 1501, Lucrezia Borgia espoused Alphonso d'Este, he had the Castle illuminated brilliantly.

After his death, his son Caesar was detained in the building for a month, but whether as commandant of the Castle, or prisoner, is not known.

Catherine Sforza was another prisoner in the Castle, for a short time (1500).

Julius II. (della Rovere, 1503-1513), chose the Castle as his favourite residence, and his example was followed by Leo X. (Medici) at carnival times, and for the reception of Ambassadors who often arrived in Rome.

Among other prisoners he confined in the Castle, was the famous Petrucci who had conspired against his life.

During the terrible sack of Rome in 1527, Clement VII. (Medici) fortified the edifice, and constructed, or better, ornamented the little apartment with a bath room. It was after this that Benvenuto Cellini was imprisoned in the Castle (1538), but escaped a few months later.

When Paul III. opened a new apartment in the building, and added a library and a grand salon, he found Pinturicchio's frescoes in a bad condition, and he called *Pierin del Vaga* and other scholars of Raphael to decorate the new and the old apartments.

Sixtus V. replenished the exhausted papal treasures. A few years later Beatrice Cenci was shut up here prior to her execution, and before her, Cardinal Caraffa who was strangled in one of the dungeons, and her imprisonment was followed by that of Giordano Bruno.

In 1870, after having seen 72 years before, a French garrison within its walls, the Castle was occupied by Italian soldiers till finally Gen. M. Borgatti removed them to another place, and restored, excavated and studied this very important monument of Rome, and opened it to the public.

To visit the Castle.

A wide corridor in the keep, ascends to the central chamber, the place of sepulture of Hadrian and Sabina. The corridor originally received air from four deep shafts, and in it is a bridge which traverses the sepulchral chamber of Hadrian.

Continuing to ascend we arrive at a courtyard called the Cortile of the Balls, from the big marble balls heaped up here, which at one time were used as cannon balls when an enemy besieged the Castle. The court is sometimes called the Court of the Angel, from the ugly statue in the place. There is a pharmacy on the right, and several chambers open on the left. In the first of these there is a very fine fireplace, and then a little room containing some arms, and a spingard or small piece of ordnance. The grand dining room

constructed by Alexander Borgia, and decorated by scholars of Raphael, by order of Paul III. (Farnese), is next to this The chapel, re-constructed by Leo X. is on the right, and there are two rooms on the left, that Clement VII. inhabited. The old court is at the side of the chapel, under which, are the prisons and the oil rooms of Alexander VII., and the bath room of Clement VII. is close by.

A few steps take the visitor up to the terrace that runs round the keep, from which there is a splendid view of Rome. The library of Paul III. is still higher up, and the treasury with the archives, — empty to-day. From here a narrow stairs leads up to a terrace from which the panorama extends as far as the distant Appenines, and over the whole of Rome and a great part of the Roman Campagna.

Descending to the library and turning to the left, we go down to the large and beautiful salon and two adjoining rooms, all frescoed by scholars of Raphael, and these formed the apartment of Paul III.

Still descending we reach the loggia called after Bramante, which however was constructed by Guglielmo, the Piedmontese, for Julius II. Turning to the right, we are again in the Cortile of the Balls, and from there to the transverse corridor cut by Alexander VI., and by the draw bridge outside this corridor, we issue from this place, which is one of the most imposing and grandest monument of Rome Imperial and Papal.

To the west of the Castle, is that part of Rome called the **Borgo,** probably from *Burgus Saxonum,* since the Anglo-Saxons were among the many pilgrims who opened a hospice near to Old S. Peter's.

The **Hospital of Santo Spirito** founded by Innocent III. (Conti), in 1204 after the ruin of the Schola Saxonum, was confided by him to the Hospitallers of the Holy Ghost, and was built near the Tiber. Like all the other hospitals in Rome, it was opened gratuitously to males and females of every class, and of every nation, and at the close of 1860 had an annual income of over 760.000 lire. After 1870 the taxes were so heavy that the income was diminished, while

the number of patients was increased, and in consequence the expenditure is now greater than the income.

Restored by various popes through the centuries, the Hospital has a museum, a library, an anatomical theatre, and a rich collection of pharmaceutical utensils. The Hospice for abandoned children, the palace of the Commendatore (the ancient name for the Director of the Administration), and the Church of Santo Spirito in Sassia, all form one group of buildings with the Hospital. The church rebuilt in 1550 by Antonio da Sangallo, has nothing interesting except the bell tower of the Renaissance period.

Passing by the Borgo Nuovo or the Borgo Vecchio, we arrive at the *Piazza Scossacavalli* in the centre of which, there is a beautiful fountain erected by Paul V., on the north side of the Piazza is the *Palazzo Giraud* (now Torlonia), in the classic style of the Renaissance; erected on the plan of *Bramante,* 1496-1504, for Cardinal Adriano of Corneto. The façade is in travertine, and the stones to build the palace were taken from the Basilicas Julia and Aemilia in the Roman Forum. Although this edifice does not equal in excellence of style, that of the Palazzo della Cancelleria, built at the same time, it is worthy however of consideration. The very simple ground floor is built with rough stones which surround the principal arched doorway that opens in the centre. Three rectangular windows on each side complete this first zone of the fabric which forms the basement of the two upper stories. To the beautiful and harmonious proportions of the frieze must be added however that of an exquisite elegance in the details.

Very celebrated is the interior court with its three orders of architecture posted one above the other, in two of which the *arches* spring immediately from the columns in a manner which so much collates the lightness and the elegance of the edifice. The third order is architraved.

In 1517 the palace was given to Henry VIII. of England, and served then as the official residence of the English Ambassador in Rome, but in 1532 it passed to Cardinal Campeggio. Then in 1760 it was bought by Count Giraud,

after it had been the property of the Colonna, and of the popes. In 1840 it was acquired by Duke Torlonia, whose family still possess it.

When, at the close of the XIV. century, all Europe after great battles was divided into grand States, much as at the present time, Italy instead was subdivided into little States, the Papacy following the example of Venice, transformed its corps of agents for its relation with the various foreign nations, in a totally different manner to what it was before. From being first Vicars Apostolic; then Legates Apostolic, they now became Diplomatic Representatives in the true sense of the term.

The first ambassador which the pontiff sent to England was Cardinal Pole, accredited to the court of Queen Mary from 1554 to 1557.

Many times ambassadors from England came to Rome, a few only of whom we cite here, the second having resided in this palace.

After the death of Richard III. at the battle of Bosworth Field, as Henry VII. desired to put an end to the struggle between the Houses of York and Lancaster, he decided to espouse his cousin Elizabeth daughter of Edward IV. The king obtained without difficulty the dispense from Pope Innocent VIII. (Cybo), who sent his legate Passarelli to be present at the marriage, and a little afterwards, in 1487 king Henry sent a solemn embassy of 10 orators to Rome, with Thomas Mylling Bishop of Hereford at their head, to thank the pope.

The relations between Rome and England continued, and in 1496 when Sylvester de Giglis, Bishop of Wighorn was the English Ambassador in Rome, he inhabited this palace; Cardinal Piccolomini, was then Cardinal Protector of England, when here came a new embassy from Henry VIII., led by Robert Sherbourne, Archdeacon of Buckingham and Dean of S. Paul's.

Later on in 1504 Sherbourne came again to Rome, and took up his abode in this palace, along with the Ambassador Baron Gilbert Talbot, son of the second Earl of Shrewsbury. This embassy was sent by Henry VIII. who desired to

have his father Henry VII, canonized, and the negociations were concluded thus: Pope Julius II. gave permission to have the relics of Henry VII. transferred to the new chapel in Westminster Abbey, and authorized an enquiry into the miracles performed by the sainted king in order to arrive at his canonization.

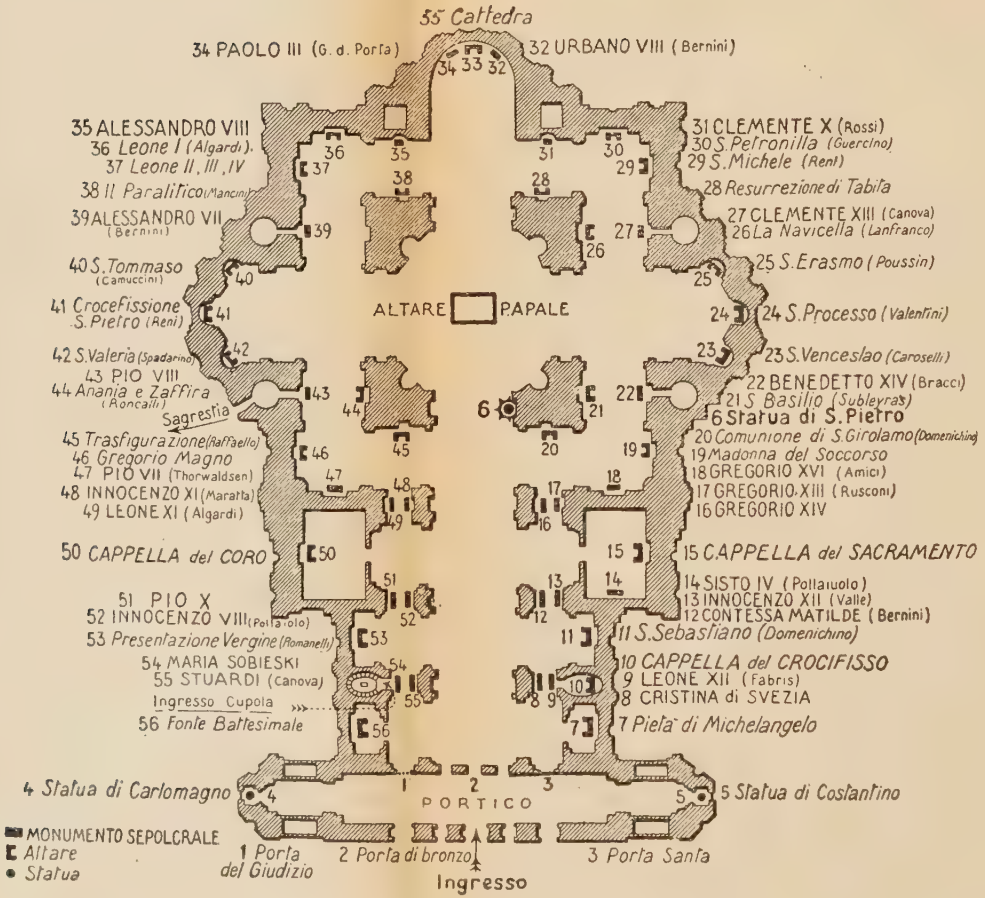
Cardinal John Morton also inhabited the Palazzo Giraud, and here Cardinal Wolsey resided when for the short time he was Pope's legate, and was sent by Henry VIII. in 1510, to intervene in behalf of the Venetians for the protectorate over the Romagna.

On the accession of Mary daughter of Henry VIII, to the throne of England, in 1553 Julius III, sent Card. Pole to that country, as his legate, and in February 1554 Queen Mary despatched an embassy to Rome to inform the Pope that England had again formally acknowledged the papal supremacy.

On the opposite side of the piazza is the *Palazzo dei Penitenzieri* which *Meo del Caprina* designed in 1480 for Domenico della Rovere, Cardinal of S. Clement's; it passed afterwards to the Minor Conventuals, penitentiaries of S. Peter's; some of the rooms are painted by *Pinturicchio*. By the side of this building and in front of the Church of S. Giacomo, is the Palazzo dei Convertendi; this was the house of a certain Carpini, which Raphael bought for himself and rebuilt from designs by his friend *Bramante* After Raphael's death the house passed to Cardinal Bibiena; then to Cardinal Spinola, and afterwards to Card. Castaldi who transformed it completely in 1685, and destined it to the Hospice of the Convertendi. Charlotte Queen of Cyprus, and after her, Catherine Queen of Bosnia, lived and died in it, before it became a hospice.

The *Piazza Rusticucci* which forms part of the Piazza S. Pietro, is farther on, towards the Basilica. It takes its name from the Palace of the Rusticucci (No. 22), which passed from that family to the Accoramboni, and is now the property of the sisters of Pius X.

PLAN OF ST. PETER'S



VI.

S. PETER'S THE VATICAN BASILICA *

The Basilica is open every day from 7 a. m. till dusk; the Sacristy from 9 a. m. till noon, the Treasury 3 lire and Crypt (Grotte) 2 lire on week days from 8 a. m. till 10 a. m.

The Dome is open gratis only on the first Saturday of the month; on other days the entrance fee is 3 lire. Lift 5 lire. On Sundays and Holy days every place is closed except the Basilica.

A first visit to S. Peter's does not waken the wonder which is expected from the fame of the Basilica. It is only after repeated visits that one can appreciate its magnificence and the treasures of art it contains.

The *Piazza* is surrounded by an immense colonnade of Doric architecture from designs by *Bernini,* and was constructed in 1635-37; a splendid example of the barocco style.

There are four rows of columns numbering 284 in all, and on the balustrade there are 166 statues of Saints of the Church, in travertine.

In the centre of the piazza a magnificent *obelisk* of Egyptian granite has been erected, brought from Egypt by Caligula, by way of Ostia, and was placed first on the spina of the circus of Caligula which stood in the

* For further details see: Tani A. D: *Le chiese di Roma,* Torino, Celanza 1922.

garden of Agrippa, between the Vatican hill and the Tiber. It was removed from there and placed in front of the present sacristy. *Domenico Fontana,* in 1586, erected it on the site it now occupies, by order of Sixtus V. who wished to ornament the piazza. Of the two magnificent *Fountains* which are here, and which fling high the water of the Acqua Paola in rich sprays, that on the right was designed

(Photo Anderson).
The Vatican Basilica, Square and Palace.

by *Carlo Maderna* in 1620, and the other was copied from it, and erected 60 years later by order of Pope Innocent XI.

The Vatican Basilica, as we see it to day, is built on the spot where according to a pious traditions S. Peter suffered martyrdom, and where he was buried. At first an oratory was erected on the spot, and afterwards the Constantine Basilica, which was demolished to build the present church.

The first stone of the new Basilica which Julius II. wished to erect, from designs by *Bramante*, was laid in 1506; however from the time of this event, till the dedication of the church, there intervened 120 years, so that the original plan was many times changed and altered, by every architect who in turn succeeded Bramante and Michelangelo, and in this way the best Italian artists of the epoch have left some little impression of their work on the building. Among these were *Raphael, Peruzzi, Antonio San Gallo, Michelangelo, Vignola, Giacomo della Porta, Carlo Maderna,* etc.

On either side of the broad flight of steps leading up to the Vestibule are the statues of St. Peter by *Fabris*, and of St. Paul by *Tadolini.*

As in the ancient Constantine Basilica, so in the new church, the most important religious cerimonies are performed with great pomp, and since 1500 up to the present day, the greater number of the pontiffs have been buried in it.

The *Façade* which is 158 yards long by 132 feet high, was completed by *Maderna* in 1613; unfortunately it hinders the complete view of the admirable and magnificent dome, a result which Michelangelo wished to avoid. The balcony from which it was customary for the pontiff to bless the people on Holy Thursday and Easter Sunday until 1870, is above the principal entrance in the centre, and above the clock on the left, *Valadier* has hung the six bells of the basilica. The largest, recast in 1786 weighs over 10 tons; the oldest called « The Predica » weighs 6600 pounds and was cast in 1289. On the summit of the façade are statues each 16 feet high: of the Saviour, S. John the Baptist, and the Apostles; but S. Peter is not among them.

The *Portico,* 140 yards long, 43 feet wide, and 63 feet high, is richly decorated with stuccoes, and has five entrance doors to the sacred building. The Porta Santa or Jubilee Door, is opened the Holy Year only. The grand central door in bronze is the work of *Ghini* and *Filarete*, and was executed by order of Eugenius IV. in 1444, for the ancient Basilica; the reliefs represent the Saviour and

the Virgin in the upper range, in the middle are S. Peter and S. Paul; lower down are the Martyrdom of the two Apostles, and some incidents in the life of Eugenius IV., and in the frieze there are subjects from mythology, from the early history of Rome, and from Aesop's Fables. The equestrian statue of Charlemagne is at the south end of the portico, and that of Constantine at the other end. This latter however cannot be seen from the portico, as the entrance door to the Vatican hides it.

Inside, and over the entrance to the portico, there is a mosaic of the Navicella or Boat of S. Peter, which derived from an original by *Giotto*, has been greatly altered by restoration.

The church is in the form of a Latin cross, with a main nave and two aisles and several chapels, and a grand and majestic dome which rises above the point of intersection of the naves and transepts.

The central nave is 608 feet long, 93 feet wide and 145 feet high:

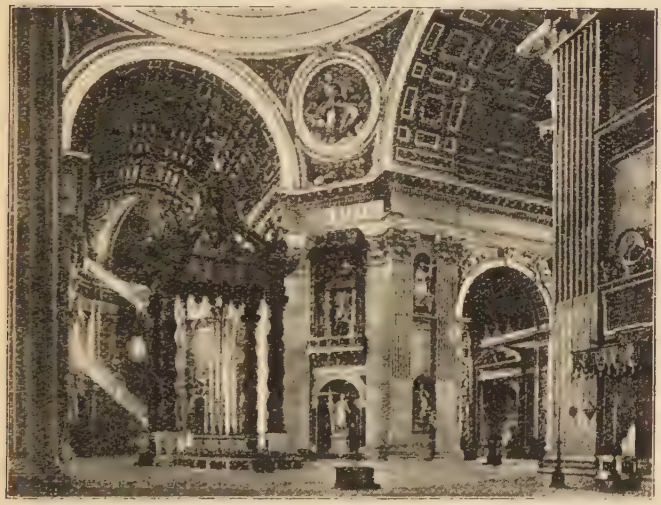
On the pilasters there are marble medallions, with portraits of various popes, and in the niches of the pilasters the gigantic statues represent the founders of the different Religious Orders; in the pavement the lengths of the principal Christian churches in the world are marked (*). Against the last pilaster on the right, there is a bronze statue of S. Peter, the foot of which is kissed by the faithful; it is probably a work of the V. century.

The cupola or dome is the conception of *Michelangelo* who began the work, it was continued by *Della Porta*, and completed by *Domenico Fontana*, in 1590, and to the plan

(*) Total length (inside) of the Cathedrals in the following English Towns:

St. Albans	550 ft.
Winchester	546 ft.
Canterbury	514 ft.
London, Westminster	511 ft.
York	486 ft.
Lincoln	482 ft.
London, St. Paul	460 ft.

of Michelangelo he added a new ornamentation, rendering it stronger, more slender and placing the lantern on the summit. The diameter measures 138 feet, and the height from the pavement to the base of the lantern is 405 feet; to the top of the cross on the outside the height is 448 feet. The interior is adorned with mosaics from designs by Cav. D'Arpino, and in the frieze runs the inscription in Latin : « Thou art Peter, and on this rock I will build my Church ».



Peter's Papal Altar. *(Photo Anderson)*

At the foot of each pilaster which uphold the dome, there is a statue of a Saint : S. Andrew; by *Duquesnoy*; S. Veronica by *Mochi*; S. Helena, by *Bolgi*; and S. Longinus, by *Bernini*. The mosaics in the spandrels of the dome are as follows; above S. Andrew is S. Mark; S. Mathew above S. Veronica; S. John above S. Helena, and S. Luke above S. Longinus. Under these mosaics and above the

statues are four loggie or balconies with chapels in the interior of the pilasters containing relics.

The *Papal Altar* was constructed by order of Clement VIII, over the tomb of S. Peter, and in the confession, which is rich in precious marbles, there is a marble statue of Pius VI., by *Canova.* The barocco baldacchino over the altar, is 95 feet high, and was designed by *Bernini* for Urban VIII. (Barberini), whose coat of arms (with three Bees) may be seen at the base of the twisted columns. The bronze employed for the work was taken from the ceiling of the portico of the Pantheon.

Returning to the entrance of the church, we will visit the principal curiosities and works of art systematically, beginning in the side aisle on the right.

The first chapel is that of the Pietà. The magnificent group above the altar, from which the chapel takes its name, is by *Michelangelo.*

Over the door of the Chapel of the Crucifixion which contains a Crucifix attributed to Pietro Cavallini, is the simple monument of Leo XII. (d. 1820), by *Fabris,* and opposite to it is that of Queen Christina of Sweden (1680), by *Carlo Fontana.* On the altar in the next chapel, there is a mosaic copy of *Domenichino's* Martyrdom of S. Sebastian, the original of which is in the Church of S. Maria degli Angeli.

The monument of Innocent XII. (Pignatelli) by *Fuga* is on the right, with a portrait statue by *Valle,* and opposite is that of Mathilda of Canossa (d. 1113), by *Speranza,* with a bas-relief representing Henry IV. of Germany at the feet of Gregory VII. at Canossa. At her death she left her estates to the papacy, a legacy that produced much trouble for it originated the Guelph and Ghibellins parties.

In the Chapel of the Sacrament the Tabernacle on the altar is a copy of *Bramante's* « Temple » in S. Pietro in Montorio; it is in metal gilt. The mosaic which reproduces the « Deposition », (on the altar on the right) is a copy of an original, by *Caravaggio.* At the foot of the altar there is a simple inscription denoting the burial place of one

of the greatest Pontiffs of Rome: Julius II. (Della Rovere, d. 1513).

Under the next arch there is, on the right the tomb of Gregory XIII. designed and executed by *Rusconi;* the bas-relief represents the discussion concerning the antique calendar, and the decision to adopt the new, which we call the Gregorian.

Opposite is the very simple tomb of Gregory XIV: the mosaic on the pilaster of the dome in front of us is a reproduction of *Domenichino's* celebrated picture « The Last Communion of S. Jerome »; the original is in the Vatican Gallery.

The Chapel of S. Gregory which is next, was designed by *Michelangelo* and constructed by *Della Porta*; in it are: — the monument of Gregory XVI, (d. 1846), by *Amici;* a miraculous little image of the Virgin, Madonna del Soccorso, over the altar on the right, and beneath the altar the relics of S. Gregory Nazanzien are preserved. On the next altar the mosaic is a reproduction of an original painting by *Subleyras,* now in the Church of S. Maria degli Angeli; it represents S. Basil celebrating mass before the Emperor Valens. The monument opposite is that of Benedictus XIV. (Lambertini d. 1758); it is by *Pietro Bracci.* In the right transept where the Oecumenical Council was held in 1870, there are three altars with mosaics reproductions of three original paintings: Wenceslaus, King of Bohemia, after *Caroselli;* the Martyrdom of SS. Processus and Martinianus, after *Valentin,* and the Martyrdom of S. Erasmus, after *Poussin.*

The monument of Clement XIII (1796), *Canova's* masterpiece, is under the next arch on the right, and opposite to it there is a mosaic by *Lanfranco* representing Peter on the Sea of Tiberias.

The altar beside the monument of Clement XIII has a mosaic copy of *Guido Reni's* S. Michael Archangel, in the Church of the Cappuccini, in Via Veneto, and on the next altar the mosaic is a reproduction of *Guercino's* masterpiece in the Gallery of the Capitol, the « Burial of S. Petronilla ».

In the pilaster of the cupola, the mosaic represents S. Peter raising Tabitha from the dead; opposite is the tomb of Clement X (Altieri d. 1676), designed by *Rossi*, and executed by *Ferrata, Mazzoli,* and *Marcelli*; the funeral urn is of settebassi rare and singular marble.

Two steps of porphyry here lead on to the tribune of the Cathedra, or Chair of S. Peter. The walls of this part of the Basilica have been covered with Carrara marble by Pius X.

The magnificent bronze Chair designed by *Bernini,* encloses a very ancient papal seat in wood inlaid with ivory, and this bronze is sustained by four immense statues of the four most celebrated Fathers of the Church: S. Ambrose, S. Augustin, of the Latin Church, and S. Athanasius, and S. John Chrysostom of the Greek Church.

Immediately on the right there is a very fine tomb in which reposes the body of Urban VIII (Barberini, 1644); by Bernini, the portrait of the Pontiff and the allegorical figures of Charity and Justice are worthy of notice. The tomb of Paul III (Farnese d. 1540) is on the left of the Cathedra; the allegorical figures represent Prudence and Justice, by *Guglielmo Della Porta.* This is justly considered the most beautiful monument in the church. The two inscriptions on the walls of the Tribune refer to the discussion and proclamation of the dogma of the Immaculate Conception, which took place in this Basilica, 1854.

Turning to the right we find the monument of Alexander VIII (Ottoboni, 1691), by *Arrigo da San Martino:* the statues of Religion and Prudence were done by *De Rossi.* The mosaic of the altar opposite, represents Peter and John healing the lame man at the Beautiful Gate of the Temple; the original is by *Mancini.*

Under the altar of S. Leo I. the relics of the Saint are preserved; the large relief above is by *Algardi;* it represents the Pontiff treating with Attila, King of the Huns. to desist from invading Italy.

Under the next altar which is dedicated to the Virgin of the Column, painted on a column of porta santa which stood in the ancient Basilica, the relics of the Can-

onized Popes Leo II. III. and IV. are preserved. The next tomb is that of Alexander VII (Chigi, 1667), the last work of *Bernini*. The figure of Death raises the curtain, which is in Sicilian jasper; the statues at the sides are allegorical of Charity, Truth, Justice, and Prudence.

On the altar opposite, dedicated to S. Peter and S. Paul, the modern mosaic representing the Sacred Heart of Jesus, is after an original by *Muccioli*.

In the left transept there are confession boxes for penitents of various nationalities, and on the three altars there are mosaic after paintings representing severally; the « Incredulity of the Apostle S. Thomas », by *Camuccini;* the « Martyrdom of S. Peter », by *Guido Reni;* and the « Martyrdom of S. Valeria » by *Spadarini*.

The monument of Pius VIII (1830) by *Tenerani* is over the door of the sacristy, and opposite to it is a mosaic of the Death of Ananias as a punishment for lying; the original is by *Pomarancio*. The Clementine Chapel has on the altar of S. Gregory the Great, the Veneration of the Brandei, by *Sacchi;* near the altar there is the tomb of Pius VII (1823), a work by *Thorwaldsen*. On the pilaster of the cupola there is a mosaic reproduction of *Raphael's* « Transfiguration of Christ », the original of which is in the Vatican Gallery.

There follow the tomb of Leo XI (Medici, 1605) by *Algardi,* with a bas-relief of the Abjuration of Henry IV of France; and the tomb of Innocent XI. (Odescalchi, 1689) was designed by *Maratta* and executed by *Bonnot,* the bas-relief of which represents the Liberation of Vienna from the Turks.

In the Gregorian Chapel (Chapel of the Choir) the mosaic of the altar is a reproduction of an « Immaculate » by *Bianchi*. The ceiling is richly decorated with stuccoes and portrays facts from the Old and New Testaments. The stalls, carved in the days of Urban VIII, are in three rows for the *Canons* and Benificiaries. The rich and highly gilt wood carving of the organ is by *Cerricola,* (1676). The daily religious functions are generally held in this chapel.

The new tomb of Pius X (architect: *Di Fausto*, sculptor: *Astorri*) is in the arch just ouside, and opposite to it is the bronze tomb of Innocent VIII. (Cibo, 1492), by *Pollaiolo*. The « Presentation of the Virgin in the Temple », is reproduced in mosaic on the altar in the next chapel; the original is by *Romanelli*. To the right of this is the place appointed for the temporary deposit of the popes, while the tomb (and locality chosen by them before death) is being prepared.

In the arch of this nave there is on the right a much esteemed monument, the work of *Canova*, erected at the expense and by the wish of George IV. of England, to the last of the Royal House of Stuart. The Old Pretender and his two sons are styled here James III, Charles III, (Prince Charlie) and Henry IX. They are buried in the crypt below. Opposite to this monument, and precisely over the door of ascent to the dome, is the monumental portrait of Maria Clementina, daughter of John Sobieski, King of Poland, and consort of James Edward.

The Chapel of the Baptismal Font is the last in the left nave; the mosaics represent the Baptism of Christ; the Baptism of the Centurion Cornelius and the Baptism of SS. Processus and Martinianus. The font is formed of a large block of Porphyry which originally served as the cover of the sarcophagus of the Emperor Hadrian in his mausoleum. It is covered with wrought metal, gilt, and executed from a design by *Carlo Fontana*.

In front of the central door of entrance to the Basilica, there is a large disc of porphyry, on which, when it was in the ancient Basilica, the Emperors of the Holy Roman Empire (though it had no right to any of the three characters) were crowned, when they came to Rome for the purpose.

The entrance to the *dome* is in the left nave opposite to the memorial to the Stuarts. There is a lift to the roof of the church, and the view from there is most interesting, because a clear idea of all the vast edifices of the Basilica and Vatican Palace can be had.

PIANTA GENERALE

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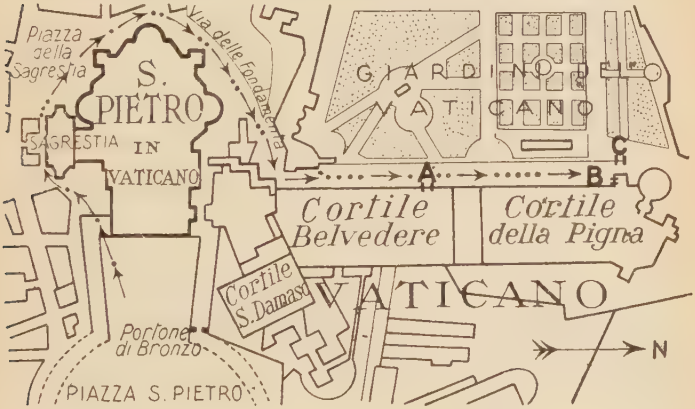
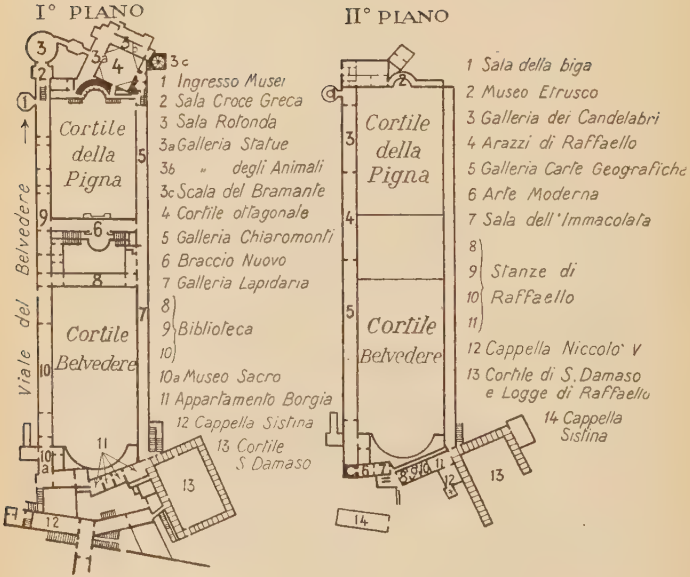
METRI

A *Ingresso Pinacoteca* **B** *Ingresso Musei* **C** *Ingresso Giardini*




I° PIANO
II° PIANO
Cortile della Pigna
Cortile Belvedere
Viale del Belvedere
1 Ingresso Musei
2 Sala Croce Greca
3 Sala Rotonda
3a Galleria Statue
3b " degli Animali
3c Scala del Bramante
4 Cortile ottagonale
5 Galleria Chiaramonti
6 Braccio Nuovo
7 Galleria Lapidaria
8 9 10 Biblioteca
10a Museo Sacro
11 Appartamento Borgia
12 Cappella Sistina
13 Cortile S. Damaso
1 Sala della biga
2 Museo Etrusco
3 Galleria dei Candelabri
4 Arazzi di Raffaello
5 Galleria Carte Geografiche
6 Arte Moderna
7 Sala dell'Immacolata
8 9 10 Stanze di Raffaello
11 Cappella Niccolo' V
12 Cortile di S. Damaso e Logge di Raffaello
14 Cappella Sistina

To reach the *Treasury* it is necessary to pass through the Sacristy. The collection comprises very many works of art, presented to the Church, and to the Popes personally, across the centuries. As may be supposed many of the precious objects have been stolen, (especially in recent times) by the Neapolitan army in 1413; by Germans of the epoch of the Constable of Bourbon, in the sack of Rome, in 1527; and by the soldiers of the French Republic in 1789.

Among the many precious works it still contains, may be noted the Dalmatic said to be of Charlemagne; Candelabra executed by Benvenuto Cellini; and other objects designed by Pollaiolo, and Michelangelo.

In the *Sala Capitolare* (tip expected) fragments of the frescoes of *Melozzo da Forlì* have been preserved, which at one time decorated the Church of SS. Apostoli, and which represent Angels and heads of Apostles.

The entrance to the *Crypt* is at the foot of the Veronica pilaster of the dome. For historical memories, for sculpture and antique tombs of the period preceding the golden age of the Renaissance, and for the Tomb of S. Peter, it can be safely asserted, that here is one of the most famous monuments of Rome.

From the day in which Leo I. the first pope buried in old S. Peter's in the year 461, till Benedict XV. in 1922, great has been the number of pontiffs who desired their last resting place to be near the tomb of S. Peter, Gregory I, 604; Adrian I. 795; Adrian IV. (Nicholas Breakspeare), 1159; Boniface VIII. 1303; Nicholas V. 1455; Pius II. (Piccolomini) 1464; Paul II. (Barbo) 1471; Calixtus III. (Borgia) 1458; down to Pius X. 1914, and Benedict XV. 1922.

Cardinals, Archbishops and Bishops; Kings and Princes: Offa, Caedwell, the Stuarts; Queens and Princesses: Charlotte of Cyprus, Christina of Sweden, Agnes of Honorius, Matilda of Canossa; and Otho II. Emperor of Germany, all have their tombs here.

Documents of the first artistic Renaissance by Mino da Fiesole, Pollajolo, Giovanni Dalmata and others ornament ciboriums and altars preserved here.

Here then are collected the memories of Rome, of Italy and of Europe from the year 370 to 1500.

Signor Tani, author of this book, delivers regularly a lecture in and on the Crypt about its history and art.

The program can be obtained at 6, Piazza di Spagna.

VII.

VATICAN PALACE AND COLLECTIONS OF ART.

Symmachus IV. (598-515), Bishop of Rome, had already a residence at the foot of the Janiculum, in a locality called *agger* or *campus vaticanus,* and five centuries later other popes inhabited it.

In 1150, to the first nucleus of the buildings near the Basilica of the Vatican, there were added other edifices by Eugenius II., and in 1191 Celestine III., enlarged the palace, and Innocent III. surrounded the whole with turreted walls and fortified it. However it was only after the return from Avignon, that the Vatican became the official and ordinary residence of the pontiffs; the first grand work of restoration being undertaken by Martin V. (1417-1431) and his successor Eugenius IV. (1431-1447).

Nicholas V. afterwards erected new buildings and apartments, and his example was followed by several succeeding popes, the most noted of whom were Julius II., Leo X., and Paul III., each of whom summoned the best artists of Italy to decorate their apartments. The two last mentioned popes gave the initiation of those marvellous collections of art which make of the Vatican an assemblage of palaces unique in the world, for the masterpieces of art contained therein.

Sixtus V. began, and Urban VIII. completed the Palace of the Fondamenta, and nearly all their successors have contributed, either to increase the various artistic

collections, or in making the locality of each collection more worthy of it. All the pontiffs since, up to the present Pope included, have acted thus, the result of which has been to systematize the Vatican collections in an admirable manner.

Vatican Pinacoteca or Picture Gallery.

The entrance to all the Vatican Art collections is nearly one mile distant from St. Peter's square, in the rear of the Basilica.

Open daily from 9 to 3. Entrance fee 2 lire. — Closed on Sundays.

When Pius VII. after the Treaty of Tolentine obtained the restitution of the pictures which the soldiers of Napoleon I. had carried off from every part of Italy and taken to Paris, the number of those returned amounted to about fifty, and these formed the nucleus of the Vatican Picture Gallery.

Piux X. arranged a new locality for them, in some halls along the court of the Belvedere, adding to the first nucleus others, which until lately were in the Palace of the Lateran, the Vatican Library, and the Apostolic Palaces, so that now the collection numbers about 300 valuable works, many of them masterpieces of art.

Hall I. Byzantine Art and Masters of the XIV. century; interesting for the history of art, and for the representations of the costumes of the epoch.

Hall II. of Melozzo da Forlì. The Virgin giving the Girdle to S. Thomas, by *Benozzo Gozzoli*; the predella has Incidents in the Life of the Virgin, by the same artist. Miracles of S. Nicholas of Bari, Virgin and Child, by *Fra Angelico* (1437). S. Peter and S. Paul, by *Fra Bartolomeo*. Miracles of the Polish monk S. Hyacinth, by *Francesco Cossa*, (a predella in four parts). Coronation of the Virgin, by *Fra Filippo Lippi*. S. Jerome; a fine study in monochrome, by *Leonardo da Vinci*. Virgin and Child, by *Lorenzo da Credi*. A fresco by *Melozzo da Forlì*, representing Six-

tus IV (1477) appointing Platina to the Direction of the Vatican Library.

Hall III. Schools of Umbria and the Marche. The Virgin, S. Peter and S. Paul, by *Antoniazzo Romano*. Assumption of the Virgin, by *Cola dell'Amatrice* (1515). Virgin and Child, by *Gentile da Fabriano*. Crucifixion and the Death of the Virgin by *Masolino da Panicale*. Coronation of the Virgin, poliptych of Montelfare; and Crucifixion; a triptych by *Niccolò Alunno*. The Resurrection of Christ, by *Perugino* (1502). Coronation of the Virgin, by *Pinturicchio*. Adoration of the Magi, by *Spagna* (Giovanni di Pietro).

Hall IV. Hall of Raphael. — Madonna of Foligno, originally painted for the church of S. Maria in Ara Coeli. Besides the Virgin and Child represented in the picture, there are also S. Jerome, and Sigismond Conti, the donator, S. John the Baptist, and S. Francis of Assisi (1512).

The Theological Virtues Faith, Hope and Charity. — The Coronation of the Virgin, the Annunciation. Adoration of the Magi. The Presentation in the Temple. (1503).

The Transfiguration of Christ, the last and best work of Raphael, left unfinished at his death, and completed by Giulio Romano. The lower part represents the sufferings of humanity; on the right a group of persons lead a young boy possessed, near whom a girl kneels anxiously regarding the Apostles. The figures under the tree on the mountain represent Giulio and Lorenzo dei Medici, patrons of the donator Archbishop Giulio dei Medici afterwards Pope Clement VII. Christ is transfigured between Moses and Elias.

The above are all by *Raphael.*

Virgin and Child enthroned with Saints Lorenzo, Luigi, Ercole, and Costanzo the patron Saints of Perugia, by *Perugino* (1496). Coronation of the Virgin, or as it is sometimes called, the Madonna of Monteluce, by three painters *Raphael, Giulio Romano,* and *Penni;* S. Jerome enthroned, by *Giovanni Santi,* father of Raphael.

The three following rooms are on the other side of the entrance hall.

Hall V. School of Venice, Virgin Child, and Four Saints, by *Antonio da Murano.* Pietà, by *Carlo Crivelli,* Pietà, by *Montagna?* The Vision of S. Helena, by *Paul Veronese.* S. George and the Dragon, by *Paris Bordone.* S. Bernard, by *Sebastian del Piombo.* Doge Andrea Gritti, by *Titian,* Madonna and Saint, from S. Niccolò dei Frari at Venice, by *Titian.*

Hall VI. Painters of the XVII century. The Repose in Egypt; Annunciation; Ecstasy of S. Michelina, all three paintings by *Barocci.* Holy Family, by *Carlo Maratta.* The Magdalen; S. Margaret of Cortona, both paintings by *Guercino.* Crucifixion of S. Peter, The Virgin in Glory with SS. Thomas and Jerome, both by *Guido Reni. Martyrdom* of S. Lawrence, by *Spagnoletto.* Vision of S. Romualdo, the Miracles of S. Gregory, by *Sacchi.* Virgin and Child, and Portrait of a Cardinal by *Sassoferrato,* Last Comunion of S. Jerome, by *Domenichino,* S. Peter denying Christ, by *Caravaggio.*

Hall VII. Foreign Painters: Portrait of George IV. of England, by *Sir Thomas Lawrence.* Adoration of the Shepherds; Christ crowned with thorns; Mystic marriage of S. Catherine, three pictures by *Murillo,* Martyrdom of S. Erasmus, by *Poussin,* Martyrdom of SS. Processus and Martinianus, by *Valentin.*

Leaving the Gallery and turning to the right, the entrance to the Museum is at the end of the rising ground. Inside on the right is the:

Vatican Library.

The entrance ticket (5 lire) enables you to visit all the collections of art. Free the last Saturday of each month.

The Vatican Library was founded by Nicholas V. in 1447, and was afterwards largely enriched by several succeeding pontiffs. It now counts 300.000 printed works in Latin, 20.000 in Greek, and as many more in Oriental

languages, besides more than 2,000 volumes of archives and registers.

The various collections are indicated by the name of the donor, or the source from whence they came, thus: *Fondo Mai,* the collection given by Card. Mai. *Barberini,* the Barberini collection purchased by Leo XIII. *Codici Urbinati* the library of the Duchy, which the Municipality of Urbino sold to the Pope, etc.

In the entrance hall the collection of bronzes comes from the catacombs, some from the Aventine, and some were found in the Lake of Nemi; to these have been added rare examples of antique and modern jewellery, and some beautiful columns of porphyry.

The *Long Corridor* is divided into compartments frescoed with incidents in the lives of the Popes who had them painted. The manuscripts are all enclosed in the presses which are arranged along the walls on each side. The *Grand Hall* completed by Domenico Fontana, in 1588 is about 220 feet long, by 50 wide and 28 high; the pavement is modern, and the frescoes are painted by various artists of the time of Sixtus V. They are interesting as they represent: 8 General Councils of the Church, 8 grand Libraries celebrated in ancient times, 15 inventors of Alphabets and above the windows a series of views of monuments erected in Rome by Sixtus V. and Pius VII.

1st Case: The Codex Vaticanus, of the midlle of the IV. cent. in uncial writing at its perfection: Acts of the Apostles, XI. cent.: Menology, XI cent.: Christian Topography, IX cent.; Fragments of the Gospel of St. Matthew, VI cent.; *Monaco's* Life of the Virgin; XII cent.

2nd Case: Augustean Virgil of the II or III cent.: Vatican Virgil, IV cent.: Palatine and Roman Virgil both of the V. cent. - the celebrated Palimpsest *de Respublica* of Cicero of the IV cent. above which there is a Commentary by St. Augustine of the VII or VIII cent. - Terence Bembinus of the IV cent. — and Terentius of the XI cent.

3d Case: Breviary of Mathias Corvinus, 1487. - Pontificale, Codice Ottoboni, 1500. - Dante's Divine Coumedy,

dedicated to Boccaccio. - Assertio Septem Sacramentorum of Henry VIII; Autographic letters of Anne Boleyn; of Luther, of St. Thomas Aquinas; of Raphael, Tasso, Petrarch and Michelangelo.

4th Case: Vatican Codex 39, New Testament of the XIII. - Treaty of Falcoury, XIII. - Examples of Miniature writings: *Benevento* (Italy) XII cent.; *Gallican* Psaltery, French XIII cent. - Four Gospels written for the Durham Cathedral, *Irish,* VIII cent.

5th Case: Most beautiful examples of illuminated MMSS.

6th Case: Papal Coins and lead « bullae ». Some few examples from the collection of 180.000 coins. 139 golden coins, the oldest being one of Adrian I. 772. - The most ancient *bulla* is that of pope Boniface V. 619 A. D.

All around are vases in marble or ceramic, tables and many precious objects, presented to various popes, by Kings, Emperors, and Princes.

The Second Long Corridor is decorated with frescoes representing incidents in the lives of Paul V., Pius VI., and Pius VIII. It is reached by passing through the *Hall of the Papyrus* which is frescoed by *Mengs,* and takes its name from some papyri of the V. and VI. centuries A. D. which were brought here from Ravenna, and arranged in the glass cases against the walls.

There is, adjoining this Hall, a little Christian collection of antique terracottas, bronzes, glass, and medallions, nearly all found in the catacombs: cameos, ivories, and medals of the Renaissance. Close by is the *Cabinet of Antique Paintings,* among which is the celebrated fresco called the « Nozze Aldobrandine » (Marriage of Alexander and Roxana), a Roman work found near the Arch of Gallienus, close to S. Maria Maggiore, in the time of Clement VIII. (Aldobrandini), and purchased by the Vatican in 1818. There are other frescoes in this room, chiefly of Roman landscapes, and scenes from the Odyssy, works of the I. century A. D. found on the Esquiline.

The Chapel of Pius V. which we see here, is frescoed by *Vasari.*

Borgia Appartment.

The present ingress to the Borgia Apartment is at the end of the Vatican Library.

When Alexander VI. (Borgia) decided to inhabit the old quarters of Nicholas V. he wished to have the apartment decorated, and he called Bernardino Betti (*Pinturicchio*) in 1497 to fresco the walls, and vaults, a task which the painter brought to a termination in a short time, aided by other artists. After the death of Alexander no other pope inhabited the apartment, and in 1527 it was much damaged by the soldiers of Bourbon, and abandoned. Little by little it lost much of its freshness and decayed, until Leo XIII, among other works, restored it after 1897, and opened it to the public. It is composed of six rooms which at present are visited in a contrary direction to the original way. In the various rooms there are several very fine Flemish tapestries, and the pavement though modern, is in imitation of the antique: a work done in the factories of Naples and Florence.

Room VI. *Camera delle Sibille (Hall the Sibyls).* - This and the adjoining room are in the Borgian Tower, and in one of them Caesar Borgia was imprisoned for a short time during the pontificate of Julius II.

The decorations are by *Benedetto Bonfiglio;* in the vault, besides the medallions with the pontifical stem, there are Egyptian Mythological subjects and around them are frescoed the gods of Olympus; in the lunettes are the ten sibyls, each one accompanied by a prophet, and each with a scroll on which is the text of prophecies referring to the birth of Christ.

Room V. - *Hall of the Credo.* In the twelve lunettes of the walls are half busts of prophets and apostles, each with a scroll on which is written respectively an article of the Creed, which tradition asserts was compiled by the Apostles before leaving Jerusalem. The paintings are presumably by the same artist of the preceding room.

Room IV. - *Hall of the Liberal Arts or of the Sciences.* Here *Pinturicchio* refigured Grammar, Dialectics, Rhetoric, Geometry, Arithmetic, Music, and Astronomy. These formed the basis of all human knowledge. On the end wall Rethoric on one part, and Geometry on the other, and between the two lunettes is the Borgia stem. Arithmetic and Music are figured to the left of the window, and on the right, Grammar and Dialectics; on the window wall, Astronomy; on the ceiling Justice — the Justice of Trajan — Distributive Justice, and the Angels who saved Lot, - Jacob and Laban arranging their accounts.

Room III. - *Hall of the Saints.* Pinturicchio in this room which is the most beautiful, has narrated the story of Saints male and female, creating a new golden legend, abundantly gilt, in spirit and grace. On the end wall: S. Catherine disputing with the doctors before the Emperor; on the wall to the right of the window: the visit of S. Anthony Abbot to S. Paul the Hermit; at the side: the Visitation. To the left of the window: the Martyrdom of S. Barbara, and on the left again, we see the Meeting of S. Barbara with S. Juliana who suffered Martyrdom shortly after her friend. Near by, at the foot of a fountain, is portrayed the Story of Susannah. In the lunette above the window: the Martyrdom of S. Sebastian on the Palatine; the Colosseum in seen in the back ground. Above the door: the Virgin and Child. In the vault: the legend of Isis and Osiris, the latter teaches men to cultivate the ground, to plant the vine and to grow other fruits. The Marriage of Isis and Osiris; the death of Osiris; Isis recomposes the remains of her husband; the Apotheosis of Osiris; the Bull Apis in triumph, — all symbolical of the origin of the Bull which appears in the stem of Borgia.

Room II. - *Hall of the Mysteries of the life of Jesus and Mary.* This was the first room used for habitation. The frescoes of the vault, in the lunettes, and on the walls are a sole conception which reassumes in a series the prophecies respecting the Incarnation of Jesus and His Resurrection. *Pinturicchio* has painted the Annunciation and the Nativity, on the wall opposite the window, and the Adoration

of the Magi, and the Resurrection on the right wall; in the Resurrection the Pontiff Alexander VI, is seen kneeling in the act of prayer. The Assumption of the Virgin who ascends to heaven while the kneeling S. Thomas gazes after her, and the Pentecost with the Virgin and the twelve Apostles are portrayed on the left wall of the window, and on the vault the stem of Alexander VI, with 8 prophets, each with a scroll on which is written the prophecy referring to the frescoes in the lunettes.

Room I. - *Hall of the Pontiffs.* This room is under the Stanza of Constantine. It was ornamented with the portraits of ten martyred popes; the walls were decorated under Pius IV., and the vault entirely painted by *Giovanni da Udine*, and *Pierin del Vaga*. In the lunette opposite the entrance door there are the names of Stephen II., and Hadrian I.; above are the Argonauts and still higher up there is the virgin of the zodiac; on the ceiling the Scales and the Bull. On the wall and above the two windows there are names of Popes Leo III., and Sergius II., and above these Mercury, Diana and the Eagle; and in the vault the Virgin, the Twins, the Scorpion and the Dog Star, signs of the zodiac.

On the entrance wall there are the names of Urban II., and Nicholas III. in the triangle; then the Great Bear, and above it: Apollo, Capricornus, and Aquarius.

In the four corners of the vault, Minerva; in the centre of the vault four Winged Victories, and around the central motive are the emblems of the Four Evangelists, and small figures in stucco.

There never were figures by Raphael symbolizing the Hours, as some assert.

In June 1493 the nuptial banquet of Lucretia Borgia (then only 13 years old), and Giovanni da Pesaro took place here; and on the 29 th. of June, 1500 during vespers, there fell a thunderbolt which ruined the roof and killed three persons, while Pope Alexander was not hurt.

From the VII hall (of the Sibyls), an easy stairway within the Borgia Tower, leads to the Incendio di Borgo room, of the Stanze of Raphael.

Vatican Museum.

The Grand Popes of the Renaissance, Julius II., Leo X., Clement VII., and Paul III, had already commenced to get together in the court of the Belvedere, many antique works of art of Rome and Greece, which their predecessors had collected, and to these they added more. Clement XIV. arranged these in several rooms, and his successor Pius VI. constructed the magnificent entrance to the New Museum, the staircase, the Hall of the New Museum, the Hall of the Greek Cross, the Rotonda, and the Hall of the Muses, from designs by *Simonetti;* Pius VII. added the Braccio Nuovo and the Chiaramonti Museum.

Hall of the Greek Cross. On each side of the entrance there is a Sphynx in Egyptian granite, and the pavement of the hall is in mosaic, representing the Minerva from Tusculum, and a basket of flowers, found in Roma Vecchia on the Appian Way. The large Sarcophagus on the right, once enclosed the body of S. Helena, Mother of Constantine the Great; the other opposite, is that of S. Constance, daugther of the Emperor. The first has basreliefs of a battle between Romans and Barbarians; the second is ornamented with genii, vine leaves, lambs, and other Christian symbols. There is a good statue here of Augustus in the act of sacrificing. The door leading to the Rotonda is flanked by Telamones from Hadrian's Villa.

Hall of the Rotonda. The large Roman mosaic of the pavement was found in the Baths of Otricoli and Scrofano. The precious porphyry basin (over 40 feet in circumference) in the centre of the room comes from the Baths of Titus. Around the room are: Head of Julia Domna, wife of Septimius Severus; Head of Plotina, wife of Trajan; Colossal statue of Juno with the spear; the Barberini Juno; the Hercules Mastai in gilded bronze; busts of Hadrian, Antinous, and Faustina Senior; Magnificent Head of Jupiter, from Otricoli.

Hermes of Comedy and Tragedy from Hadrian's Villa.

Hall of the Muses. There are in this hall 16 columns

brought from Hadrian's Villa. Besides the statues of Apollo Citharedos, there are statues of the Nine Muses, and several Hermes or heads of Greek Philosophers: Plato, Periander, Alcibiades, Bias, Pericles, etc. The vault is painted by *Conca*: on the left by the doorway leading to the next room, on the wall is a slab from a frieze, with a Pyrrhic (military) Dance.

Hall of the Animals. Eight columns of granite ornate this hall. The most notable objects are: a statue of Meleager, a Greek work; a Cow in grey marble, sculptured after the manner of Myron: two superb tables in massive green marble; two splendid dogs (115) which might be said to be the Apollo and Venus of animals: a Mythraic Sacrifice; three small mosaics from Hadrian's Villa and a very fine collection of marble animals, in a great measure restored.

Gallery of Statues. The Sleeping Ariadne, under which there is a sarcophagus with a relief of a struggle between giants; this is flanked by two splendid candelabra from Hadrian's Villa: — a relief with representation of a Sacrifice. Seated statue of Paris; Apollo Sauroctonos, type fixed by Praxiteles; reproduction of the Amazon of Phidias; Seated statues of Posidippos and Menander, Greek Poets of the IV. century B. C. The following are in the section of busts: head of Young Augustus; Half figure of a man and woman on the lid of a tomb, of the time of the early Empire; Head of Menelaus; Bust of Caracalla. And in the gallery: a Young Girl seated on an altar. The vault was painted by Pinturicchio and Mantegna, but there remains of their work only the painted stem of Innocent VIII.

Cabinet of the Masks. This room takes its name from the very fine mosaic of the pavement representing masks in three squares, in the fourth there is a landscape, and the whole is surrounded by a modern border. This mosaic was found at Hadrian's Villa. Eight columns and four pilasters of alabaster uphold the vault which is painted with mythological subjects, by *De Angelis*. The most noted of the statues of Venus which are here, is what is called

the Crouching Venus; other objects are a Satyr in red marble; four seats of rare violet porphyry; a vase in red marble, and a seat of the same material, which comes from one of the Roman *thermae,* and for a long time was used for the coronation chair of the popes in S. John Lateran.

Court of the Belvedere, originally the antiquarian study of Julius II.; under Clement VII. it took its present form. In the four cabinets at the angles, some of the most famous objects of the collections are preserved.

I. Cabinet of the Laocoon. (On the right). The Priest of Neptune together with his two sons is strangled on the altar of the god, by two serpents sent by Neptune himself. The group is a Greek work of about 50 B. C. by Agesander, Polydoros and Athenodoros of Rhodes, and was found in the Golden House of Nero, in 1506.

I. Cabinet of the Apollo Belvedere. Statue of Apollo, of the Attic School, found at Anzio.

III. Cabinet of the Mercury, called also of the Antinous of the Belvedere. The statue which was found on the Esquiline in the XVI. century is a work inspired by the Hermes of Praxiteles.

IV. Cabinet of the Perseus. The statues here are modern, executed by *Canova,* and represent Perseus with the head of Medusa, and the Two Boxers are imaginary portraits of the Greek pugilists Creugas and Damoxenos.

In a recess there is a Roman sarcophagus in peperino of Scipio Barbatus, ancestor of Scipio Africanus. The Torso of the Belvedere stands in the centre of next room, and is a fragment of a statue of Bacchus, the work of Apollonius Athenian, 1-st. century B. C.; it was brought here from the Baths of Caracalla. In this part of the Vatican lived and had his studio Leonardo da Vinci in 1513-16.

Further on, before descending the steps to the Chiaramonti Museum, to the right is the access to the Egyptian Museum, and to the left a narrow stairway leads to the **Etruscan Museum** that is now being rearranged.

This latter was founded by Gregory XVI and contains

vases, terracotta statues, sarcophagi, gold, bronze, and objects of ancient Etruscan art of great beauty, interest and value.

The *Chiaramonti Museum* is in the long gallery leading from here; Canova under Pius VII arranged it as we see it to-day. It contains about 700 pieces of various merit, none of them however of any primary importance. In the 23rd compartment the collection of Roman Portraits of every epoque except the most recent has a certain interest which may strike the visitor by their realistic representation, which is a characteristic of Roman art.

The Court of the Pigna, or Fir Cone, is on the right of the gallery, and the Braccio Nuovo at the end of it.

The *Braccio Nuovo* is due also to Pius VII; all the works it contains are priceless, the following are perhaps the most interesting: Commodus; Domitian, a rare portrait of this emperor; Doryphorus of the Polyclitus type; Statue of Augustus from the Villa of Livia at Prima Porta, near Rome; Minerva, the finest statue of the Goddess known; a Daughter of Niobe from the Temple of Apollo in the Campo Marzio; colossal Figure of the Nile, with sixteen children which symbolize the 16 cubits the Nile rises to make the land fruitful; a Wounded Amazon from an original by Cretilas, noted for the freedom of its position, and its drapery. A Tragic Poet, a statue of a fine conception, on which has been placed a poor head of Euripides. Demosthenes, from an original by Polyclitus; Apoxiomenos, or Athlete with the *strigile* or scraper, from an original by Lysippus; Amazon copied from Polyclitus.

From here we can enter the Vatican Library see page 90.

Returning to the entrance of the Museum, on one side of the Greek Cross room is the entrance to:

The **Egyptian Museum.** — In nine rooms Gregory XVI collocated a rich and precious collection of Egyptian statues, mummies, and objects of Roman imitation, found where the Temple of Isis stood in Rome. Also a number of things which the Emperor Hadrian had collected in

his Villa near Tivoli, at a time when the Romans followed the worship of Egyptian Fashions.

In more recent times the pontiffs collected together papyri, sarcophagi, and original mummies found and bought in Egypt. Remarkable is an inscription over 4.000 years old, now in one of the rooms here.

Ascending the steps in front of the Greek Cross room, on the left we find:

The *Sala della Biga* or Two Horse Chariot which stands in the middle of the room; it is a Roman chariot in marble, drawn by two horses, almost entirely restored in modern times, but the body of the chariot is antique; Bearded Bacchus; Sarcophagi in white marble, with reliefs of a chariot race effected by little Cupids in a circus; a Roman Charioteer in Costume; Discobolos, or Disc-thrower in repose, type of Polyclitus; another Discobolos in action, type of Miron.

A few steps lead is to a landing where stands a majestic Venus, copy of the CNIDIAN APHRODITE of Praxiteles, in the act of entering her bath. The gesture of her right hand is due to the instinctive modesty of womanhood and the whole figure is a perfect realization of physical health and beauty.

Near the Hall of the Biga is the entrance to the:

Gallery of the Candelabra. This is divided into six compartments by means of double arches with columns of alabaster and grey marble; under these arches there are antique very elegant marble candelabra.

The vault and the pavement were decorated at the expense of Leo XIII from the designs of the painter Seitz. Many beautiful vases of precious marbles adorn this gallery and also the following gallery of the Geographical Maps. Other precious objects are: 19. Boy stooping as playing a game. - 81 Diana of Ephesus with attributes symbolizing the productive and fertilizing power of the goddess. - 90 Water basin supported by three lazy and luxurious rascals like Sileni. - 188 Ganymede carried off by the eagle, a bad copy of a famous

work created by Leocharis. - 148 Group representing a young Satyr careering gaily along, with a boy (Bacchus) astride on his shoulders.

134. B. Very fine archaic statue probably representing Semo Sancus, a Sabine agrarian deity. - 173 Sarcophagus with reliefs shewing the parting of Protesilaos from Laodamia his wife. - 177 Statue of an old and emaciated fisherman. - 184 Small statuette of the city of Antioch seated on a rock. - 204 Sarcophagus with reliefs representing the fate of the children of Niobe: of a decided pictorial character by a sculptor of the second Attic School. - 222 Charming statue of a Greek girl - racer, chaste, of archaic style. - 269 Persian or Gaul wearing a Phrygian cap. - 264 A fragment of the Niobe group, with fine drapery.

Tapestries of Raphaël.

Leo X (dei Medici) commissioned Raphael to execute ten designs for as many tapestries, — five with the story of S. Peter, and five with the story of S. Paul to substitute those antique tapestries which ornamented the lower part of the walls of the Sixtine Chapel, and were worn out. Each design was paid 100 ducats (1200 gold francs), and were sent to Brussels in 1517 to serve as models for Pieter van Aelst to weave the tapestries. The work was under the surveillance of Bernard van Orley, and was finished in 1520, and paid with 180,000 francs.

The compositions designed by *Raphael* are in the centre: at the perpendicular sides there are branches of trees, vases allegorical figures of parks, seasons, gold, virtues, and the stem of the Medici. In the band of the base of those with the scenes dedicated to S. Peter, there are figured episodes in the life of Leo X. before his election to the pontificate.

The tapestries were stolen at various times, carried off, injured and repaired again, and are to-day in a state of decay; and we see four only of nine, still existing; the other five are in another part of the Vatican and are not generally visible.

The first four, on the left wall, protected by glass represent:

1. Christ giving the keys to St. Peter. In the border: the flight of Cardinal Giovanni Medici (later Leo X) from Florence.

2. SS. Paul and Barnabas at Lystra.

3. St. Paul preaching at Athens.

4. SS. Peter and John healing the lame man in the Temple. In the border: Cardinal Medici made prisoner at the battle of Ravenna, 1513.

The **Gallery of Geographical Maps.** 160 yards long was built in 1581 by *Muziano*. Thirty four windows open on the two sides, looking west over the Vatican Gardens, and east into the Cortile del Belvedere. On the side walls are maps of sections of Italy, designed by the dominican friar *Ignazio Danti,* a famous geographer of the end of the XVI century.

In the vault, painted by many different artists of the same epoch are: the Sacrifices of the law; episodes from the life of the Saints of each of the several regions represented below: allegories and virtues.

At each end of the gallery, above the doorways are the escutcheons of pope Gregory XIII (Boncompagni) who commissioned the work.

At the end of the gallery are kept in three rooms some modern pictures of indifferent merit.

The stairs at the end of the Gallery, lead down to the Sixtine Chapel.

Turning to the right, we find the Stanze of Raphael, but we must first pass through two antechambers.

(*1st.*) ANTECHAMBER. The Martyrs of Gorkhum; by *Fracassini* (1867). The Victory of Sobieski over the Turks, at Vienna, in 1683; by *Matejko.* A Roman Lady (Grata?) burying the head of the Martyr S. Alexander; by *Loverini* (1887).

(*2nd.*) ANTECHAMBER. This room was painted by Francesco Podesti with : (*1st.*) the Discussion of the dogma of the Immaculate Conception of the B. V. Mary (*2nd.*) The Proclamation of the Dogma (1854). (*3rd.*) the Adoration of the Virgin. The furniture in the centre of the room was a donation from the French Episcopate, and contains the translation in many languages, of the « *Bulla Ineffabilis* ».

Stanze (Rooms) of Raphael.

The following four rooms which are built above the Borgia Apartment, were inhabited at one time, by Nicholas V., and afterwards by Sixtus IV. In 1503 Julius II chose them for his abode, and were decorated with frescoes by Piero della Francesca, Signorelli, Sodoma, Perugino, and Baldassare Peruzzi, in 1503, when Raphael when only 25 years old, (whose fame was not yet fully known), was chosen to complete the work of the second room.

Julius II. excited by Raphael's Dispute of the Sacrament, and recognizing the merit of the artist, wished that he would not only continue the work, but also, that all the labours of his predecessors should be destroyed, and that Raphael should decorate the whole apartment afresh.

Raphael accepted the honourable commission, and commenced the work immediately on which he laboured for eight years; he succeeded however in saving three ceilings which had been painted by his predecessors.

He commenced with the second stanza, and when he had already finished two of the frescoes and had begun the third, his patron Julius II. died, and was succeeded by Leo X. who not only bestowed his favour on the Artist, but also augmented the commission.

The pontifical court which under Julius II. was grave, and reserved, under the new pope became gay and debonnaire, and so great was the general change that the genius of Raphael felt its influence, and we find the new expression of his art more ample, strong and graceful.

The pavements of the two central stanze are very beau-

tiful, and are an imitation of *opus cosmatesque*. All the door and door posts with the stemma of Leo X. are by Giovanni Barile of Siena, and the inlaid work is by Giocondo of Verona.

STANZA I. THE FIRE OF THE BORGO.

This room is in the Borgia Tower, and was the last room painted by Raphael who, at the time, was greatly occupied in preparing designs for the tapestries and the Loggia; the work was begun in 1514, and finished three years later. It the design and a great part of the work are by Raphael, many of the details were done by two of his scholars Giulio Romano and Penni. Successive restorations have greatly altered the original colouring of the frescoes. In this room we have almost a synthesis of the political and religious events connected with Leo X. who, with his courtiers, is portrayed in each episode, under the guise of two grand pontiffs of the same name, Leo III. and Leo IV.

(1st.) *The Fire of the Borgo.*

Following a tradition recorded in the *Liber Pontificalis*, Leo IV. in the year 848, by making the sign of the Cross, extinguished a devastating fire that broke out in the Borgo of S. Peter, that part of the city founded and fortified by the said Pope. The anterior part is the work of *Giulio Romano*, and that in the backgrouud with the façade of old S. Peter's, and the balcony of the benediction on which the Pope (Leo X.), stands is by *Penni*. The conceit however, the composition, the design of the surprise at night at the sight of the fire, the confusion, the flight, the terror, and the wind are vividly expressed in the various episodes and are the labours of the Maestro.

(2nd.) *Battle and Victory of the* Papal fleet over the Saracens, near *Ostia, in* 849. This event which occurred in the time of Leo IV. evidently alludes to the repeated threats of invasion of the coast of Italy by the Saracenic pirates; and to the idea of a crusade which dominated the mind of Leo X., who is represented in place of Leo IV. on the left, seated between his ordinary Counsellors Cardinals Dovizi da Bibbiena and Giulio dei Medici the future Pope Clement VII.

The dolour, the humiliation, and the anguish of the Saracen prisoners; the fury and joy of the victors contrast greatly with the religious calmness of the praying pontiff.

(*3rd.*) *Charlemagne crowned emperor in S. Peter's, by Leo III, on Christmas night in the year* 800.

This episode alludes to the struggles of the French against Italy; or to the Medici driven from Florence; or the war of Lombardy and consequent pacification between the pontiff and the King of France, concluded with the Concordat of Bologna in 1515; and would almost express the duty of the imperial dignity to protect the Holy see.

The portraits of the pontiff and the emperor are respectively those of Leo X. and Francis I.

(*4th.*) *Leo III. on the* (*15th.*) *December* 800 *swears* that he has not taken part in any political intrigue against his predecessor. These two last frescoes, imagined perhaps by Raphael, are certainly the work of his scholars, but they have been much ruined by restoration.

In the zoccolo around the walls there are the figures of six great patrons of the Church; the name of each is above the figure. They were painted by *Giulio Romano,* and retouched by *Carlo Maratta.*

Pietro Perugino painted the four Biblical symbols in the vault, a long time before his scholar (Raphael) came to Rome.

There is a door in the wall, under the Coronation of Charlemagne, that opens on some steps leading down to the Hall of the Sibyls, in the Borgian apartment.

STANZA II. OF THE SIGNATURE.

This was the first room painted by *Raphael* (1508), and finished by him in three years. While he was at work on it, his grand contemporary Michelangelo was occupied in painting the vault of the Sixtine Chapel.

On the four walls are frescoes which form the four master-pieces of the Renaissance, and in which there reigns a profound harmony between the idea and the form.

(*1st.*) The *Triumph of the Eucharist,* the union of God with man; a fresco known by the false name of the Dispute of the Sacrament; begun and finished in 1509.

The Holy Trinity is represented above, in the centre, and Angels at the feet hold the four books of the Evangelists. At the side of Jesus the Church Triumphant is represented by persons of the Old Testament, who are now in possession of the Celestial Glory. Commencing on the extreme right we see S. Paul, Abraham, S. James the Apostle, Moses and S. Stephen; on the extreme left are Adam, S. John, David, and S. Lawrence; antiquity is expressed in the patriarchs and simplicity in the Apostles. The Martyrs symbolize the Faith.

The Church Militant is shown in the lower part of the picture. At the side of the altar on which shines brilliantly the Divine Bread, there are Doctors of the Church, Pontiffs, Bishops and persons of every epoch. On the right of the altar S. Peter Lombard with his arm upraised would seem to signify the union of the two Churches; then Dun Scotus, S. Ambrose, and S. Augustin the two Doctors of the Church, and next to those are Pope Anacletus, S. Bonaventura, Innocent III., Dante, and Girolamo Savonarola. At the left of the altar: the third and fourth persons are S. Jerome and S. Gregory, and we see Bramante in the foreground leaning against a balustrade, with the young Francesco Maria della Rovere beside him; Pico della Mirandola is behind the latter, and the aged Marsilio Ficino is seen at the end of the fresco.

In the symmetrical composition of this fresco there is unity of impressions, harmony of the general lines and a great variety in the selection of the types. We find in it a grand equilibrium of the whole mass, a very simple design, and delicate colouring; above all there is a perfume of Christian pureness.

(*2nd.*) *The School of Athens,* or better, the Story of the Antique Greek Philosophy.

In the centre of the wide portico of a temple, with the statues of Apollo and Minerva in the niches of the double ingress, the aged Plato stands calm and austere, with his long white beard and hair; he, who in the Academy taught that he believed in « one sole God in whom are stored all ideas ».

His disciple Aristotle the learned, the encyclopaedic who taught in the Lycaeum in Athens, stands at his side. They are in the midst of a numerous crowd of fifty disciples representing all the various schools of philosophy, who placidly and gravely gather together here, to discourse about the sciences.

Socrates, the Master of Plato is on the left, dressed in a green tunic, Socrates the head of the logicians, from whom literature is derived, speaks of moral philosophy to his disciples, Xenophon and Euclid of Megara, and Aristippus and especially Alcibiades the warrior, all of them his disciples, and all of them listening to him.

Aeschines is behind the warrior, and at a little distance on the left towards the arch, the three philosophers Critîas, Gorgias, and Diagoras, the first expounders of eloquence, may be seen. Beneath these the fat Epicurus crowned with vine leaves reads the scope of his philosophy « Life is general happiness, however pleasure excludes happiness », to his disciples. Lower down there is a group of grammarians, and near them the aged Pythagoras, of the long white beard who is the head of the musicians is seated and is writing some music at a table which a child (Frederick II. of Mantua) holds. Above him is the handsome young Francesco Maria della Rovere, Duke of Urbino, who fought for Julius II. against France, and against Venice. Anaxagoras of Clazomenae maintainer of moral philosophy is at one side, looking at Pithagoras, and still lower down Heraclitus of Ephesus is seated: the grandest of the presocratists.

He thinks perhaps of his theory that « Every thing is in perpetual becoming, and behind this is a Master who never changes, and it is our duty to seek to be like him ».

This part of the fresco represents the trivium: Grammar, Rethoric and Dialectic.

Diogenes the head and sole representant of the cynical philosophy is seated without a mantle, on the steps, at the feet of Aristotle.

Above on the right, looking towards Aristotle, is a group of stoic philosophers; the first, towards the beholder.

Diodorus of Tyre is represented with the features of Cardinal Bessarione the most eminent of the favourers of the Hellenistic culture, and one of the founders of the new literary movement which we call humanism. By his side are perhaps Critolaus, Lycon, Theophrastus and others. Then more to the right we see the philosophers of physical sciences not standing together but scattered here and there, without any distinctive characteristics.

Down below, on the right, an old master, Euclid (?), or Archimedes (?) with the features of Bramante the fellow-citizen and patron of Raphael, bends over a geometrical figure which he designs and explains to four youths who give signs of varied intelligence as they stoop over him attentively listening; some understand the explanation and marvel at it, some vainly try to understand, while others show that they almost understand. The effects in this scene that represents Geometry are vivid and perfectly plain.

Zoroaster, the great Persian astronomer, in whose features we can easily recognize the portrait of Count Baldassarre Castiglione, the grand Italian literate, with whom perhaps Raphael conversed much while he was preparing the design for this fresco, has a globe with stars, in his hand.

Claudius Ptolomaeus who wrote an excellent treatise on Geography, and represents this science, is crowned, and turns his back to the spectator, while he hold the terrestrial globe in his hand. Sodoma is at his side (at the extremity of the picture), dressed in white, and Raphael with the youthful, ingenuous countenance, wears a black berretto (cap).

The quadrivium, that is Music, Geometry, Astronomy and Arithmetic is represented in this part of the fresco: Trivium and quadrivium are the seven liberal arts that for centuries have formed the basis of the instruction of mankind, and of Philosophy which is the beginning of supreme science. In no other work, whether antique or modern has painting employed these methods with such perfection, which the quality of the subject calls for. Here is the personification of knowledge with an assembly of its principal ministers; here is the example of the greatest perfection

of composing effected by the general distribution of the figures, the expression of them is joined so intimately, as if one issued from the other.

This fresco has all the special characteristics of Raphael's best works; it is sound, strong, equilibrate, and the art is equal to the beauty of the form, to the harmony of the proportion and of the lines, to the grandiosity and the splendour.

(*3rd.*) *Jurisprudence.* A modest and ingenious allegory; the composition most simple, yet majestic in its ampleness of style and grandiosity. Force with an oak branch; Temperance with the bridle and Prudence are the three virtues which form the basis of Legislation. The allegorical figures are seated on a wide marble bench, and underneath (at the left side) is Civil Rights, with Tribonianus presenting the Pandects to Justinian, which that Emperor had promulgated.

Canonical Right decreed by the pontiff Gregory IX. who is represented here on the other side, under the figure of Julius II.

(*4th.*) *Parnassus or Poetry* all joyous and graceful is portrayed above the window opposite.

Apollo on the mountain, with umbrageous laurels, is surrounded by the Nine Muses. Homer is on the left with Dante at one side of him, and Virgil on the other side, representing the highest perfection of Greek, Latin, and Italian poetry. Ovid, Tibullus, Catullus, and Propertius are under the trees lower down, and Sappho at the angle of the window. Terence, and Plautus (the portraits of Boccaccio and Tibaldeo) and Aristophanes and Ariosto, are on the other side, under the trees. Pindarus is seated at the angle of the window, with Horace the old gentleman with the blue mantle, and Anacreon or Ovid in purple speaking to him.

On the vault: The cornices, the arabesques, and the festoons are by *Sodoma,* and in the circular and quadrilateral medallions *Raphael* has painted, in imitation mosaic, some beautiful allegories of the frescoes on the walls: Theology is above the Triumph of the Eucharist; the Fall of Adam is in the quadrangle at the side, — the virgin

beauty of Eva is very splendid. Justice is above Jurisprudence, and the Judgment of Solomon, at the side. Philosophy is side by side with Astronomy, and in the adjacent circle Poetry is painted (of great beauty) and then the myth of Marsyas punished by Apollo.

The zoccolo of the walls has episodes painted by *Pierin del Vaga,* referring to the grand compositions above.

III. STANZA OF HELIODORUS.

Here Raphael (1512-14) removed from traditional symmetrical composition, has grouped together the whole with harmony, balanced to procure convenient rest for the eye, in order to take in the entire composition without fatigue; the selection of the subject is more dramatic, and the motives correspond to the different conceits. The colouring is brilliant, and in fact we have here the painter in the fulness of his genius.

(1st.) - *Heliodorus driven from the Temple of Jerusalem* is pursued by two Angels and by a man on horseback, who chase him from the Temple whither Seleucus IV., King of Syria, had sent him to spoil the treasury of the money which appertained to the widows and orphans. In the group with Julius II. (on the left), are portrayed Giulio Romano and Marcantonio Raimondi; it was added later on.

The fresco alludes to the enemies of Italy being driven from the country; scarcely was this task done when Julius II. died, and was succeeded by Leo X.

(2nd.) *The Bolsena Mass.* In 1263, while a priest was celebrating mass at Bolsena, and doubting the dogma of transubstantiation just then decreed, drops of blood fell from the Host. The priest was convinced of his unbelief and ashamed of it, while all present, according to their individual temperament and education, marvelled.

The two first Cardinals behind the Pope are portraits of Giuliano dei Medici and Alexander Farnese, both of whom afterwards were in their turn, pontiffs.

The tonality of this fresco is superior to all the others; the pureness and fineness of the design excellent.

The subject alludes to the alarm of heresies.

(*3rd.*) - Pope Leo I. under the traits of Leo X., *stays the invasion of Italy by Attila* King of the Huns, in the year 425; the landscape is that of Rome. The fresco is among the best of Raphael's for the variety of its grouping, the clearness of its composition, and the truth and life of the figures; the execution is ample and easy, the design correct, and the colouring very fine.

If Leo the Great prevented a flagellation with which Rome was threatened, so Leo X. wished that his own reign should be one of peace.

(*4th.*) - *S. Peter delivered from Prison.* The centre group represents Peter in prison, awakened by an Angel in dazzling light, who sets him free. On the right he is conducted in safety by the Angel; on the left four guards wake up surprised, while one with a torch in hand, points out the open prison to the others. The effect of the light of the Angel, the moon and the torch seems more natural than artificial.

In this fresco we see a symbol of the liberation of Giovanni dei Medici from the prison in Milan; or it may be an allusion to the title of Cardinal of Julius II.

The four Biblical episodes on the ceiling refer to the facts painted on the walls, and are by *Bald. Peruzzi.*

IV. STANZA OF CONSTANTINE.

The scholars of Raphael working on the cartoons of the master, have symbolized here the establishment of the Temporal Dominion of the Church.

The four principal subject are:

1. — Constantine after his victory over Maxentius, harangues his soldiers.

2. — Constantine defeats Maxentius at Saxa Rubra, near Rome, A. D. 312.

3. — Pope Sylvester I. baptizes Constantine in 337.

4. — Constantine donates Rome to Sylvester I.

Several popes are portrayed on the walls among personifications of Virtues, and in the centre of the ceiling *Laureti* has painted the symbol of Christianity triumphant over Paganism.

From the Hall of Constantine we pass through the Sala « dei Chiari Oscuri » to the

Loggia of Raphael which opens on the Court of S. Damasus.

The original design of Raphael — changed afterwards by successive additions — was to construct loggie on two sides only of the court. That of the first story was decorated by Giovanni da Udine, while the second story was done by Raphael and his scholars; the third by Cav. D'Arpino. On the ceiling of the second story, there are thirteen different compartments, in each of which there are four scenes from Bible history, beginning with the Creation of the World in the first compartment, to the Last Supper, in the thirteenth compartment, which latter was painted entirely by *Raphael*. The stucco ornamentation, and the decorations of the pilasters are by *Giovanni da Udine*.

By a little door, from the hall of the « Chiaroscuro », the ceiling of which is in wood carved, painted and gilded, showing the ring with diamonds and three feathers, and the yoke, impress of Leo X, of the Medici Family we can reach the :

Chapel of Nicolas V, or of **Beato Angelico.** — It is beautifully decorated and painted with great religious fervour in which is transparent the innocence and sanctity of the monk, by Beato Angelico (Fra Giovanni of Fiesole), who worked here about the year 1449.

On two stories of frescoes, one above the other, and parallel on three walls of the chapel, the Calling, the Ordination and the Martyrdom of S. Stephen and S. Lawrence are represented. Equal in life and in death; companions in the tomb, and invoked unitedly by the faithful.

Above on the R. S. Peter confers the diaconate on S. Stephen and next to this is the Saint distributing alms to the poor; then the discourse of Stephen before the angry Jewish priests; his condemnation; his martyrdom and death.

In the story of S. Lawrence (below) we see the pontiff who lived at the time of the proto-martyr, represented with the features of Nicholas V.; in the vault the four Evangelists writing and meditating; on the imitation pilasters the

following Fathers of the Church: S. Leo, S. Gregory, S. Ambrose, S. Augustine of Hippo, S. Chrysostom, S. Anastasius, S. Thomas Aquinas, and S. Bonaventure, benevolent but severe, continuing to teach the doctrine of Christianity.

Benozzo Gozzoli the favorite scholar of the gentle Monk, is the author of the beautiful stucco borders in relief, where among the foliage and flowers, there are roses and a charming head of a child, with medallions bearing the tiara and the keys of Nicholas V. It is probable that the Artist assisted the Master, in one or two of the large frescoes.

THE SIXTINE CHAPEL.

This is reached by a narrow stairway located at the end of the *Gallery of Geographical Maps.*

The Sixtine Chapel is a rectangular hall a little over 150 feet long, by 40 feet wide, and 75 feet high, and was constructed by Giovanni dei Dolci at the order of Pope Sixtus IV. in 1473. It consists of two parts separated by a white marble balustrade finely wrought with bas reliefs by Giovanni il Dalmata, Mino da Fiesole and other sculptors of note. In the medallions we see oak, the stem of the della Rovere, the family name of the Pope.

Special functions of Holy Week, funerals and requiem masses of the popes, conclaves, concistories, benediction of the Golden Rose, etc., are held here.

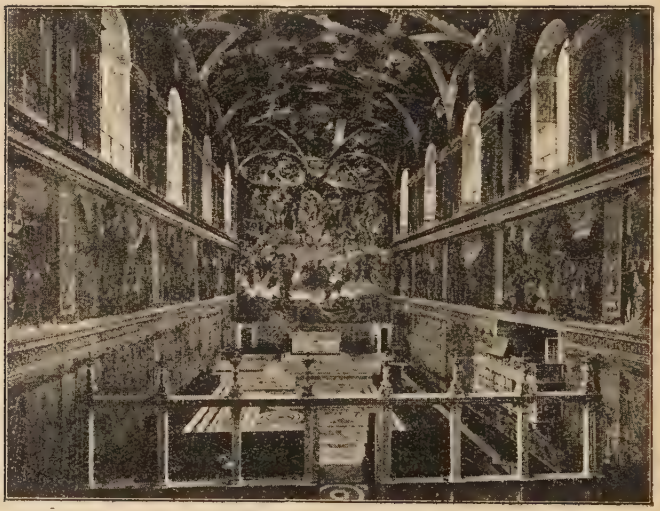
The chapel is lighted by 12 large windows filled with modern glass of the Italian Renaissance type, and the walls and vault are covered with frescoes.

The lower part of the walls on which it was intended to hang the tapistries for which Raphael gave the cartoons, is now frescoed in imitation of drapery, by *Germisoni.*

Above on the walls, and under the windows, grand frescoes have been painted by order of Sixtus IV., between 1481 and 1483 by famous artists of the Umbrian and Tuscan Schools, with episodes from the Old and New Testa-

ments portraying in the figures of Moses, Christ and St. Peter, the story of the Redemption of the world.

When Michelangelo was called, in 1508-1512, to continue the work, he wished to illustrate on the vault or ceiling, the preparation and the awaiting for the Redemption, with frescoes of the Creation, the Fall, the Flood, and on the borders above the windows, the Prophets and



The Sixtine Chapel. *(Photo Anderson).*

Sibyls, the precursors of Christ, and in the four angles the deliverance of Israel.

Paul III (Farnese) in 1536 gave commission to the same Artist to paint the grand drama of the human race — the Final Judgment, — and in 1541 Michelangelo uncovered this wonderful painting, to the admiration of all. To comprehend and admire fully this grand fresco in all its details, it is necessary to see it many times, and to observe

it carefully. It is divided into eleven episodes; above on each side are Angels with the symbols of the Passion; a little below and in the centre is Christ the terrible Judge, and beside Him are Saints male and female with the attributes and instruments of their martyrdom. Below these, and almost in the centre of the painting, is a group of seven Angels sounding the trumpets of the Resurrection. To the left are the souls in Purgatory, and on the right, the lost. In the lower lines we see Charon in his boat on the river Styx; on the left the Resurrection, and on the right, Hell.

On the wall to the left of the Last Judgment, are frescoes with incidents in the life of Moses, almost a promise of the Redemption. For composition and invention these frescoes are totally different from those which Michelangelo painted a few years later, on the vault, and on the end wall.

I. Moses with Zipporah his wife, and his two sons going to Egypt. Circumcision of one of the sons. Painted by *Pinturicchio* and *Pietro Perugino.*

II. The murder of the Egyptian. — Flight of Moses to the land of Midian. — The daughters of Jethro watering their flocks. — Moses and the Burning Bush. Painted by Sandro Filippi, surnamed *Botticelli.*

III. Passage of the Red Sea. By *Cosimo Rosselli.*

IV. Moses on Sinai. — The worship of the Golden Calf. Moses presented again with the Tables of the Law. By *Rosselli.*

V. Rebellion and punishment of Korah, Dathan, and Abiram. — The Israelites preparing to separate themselves from the conspirators. Moses prays God to punish the rebels by the earth swallowing them up. By *Botticelli.*

VI. Moses gives the rod of command to Joshua as his successor. — Death of Moses. By *Luca Signorelli.*

VII. (Over the entrance). The Angels burying the body of Moses. By *Salviati.* This fresco is much injured by time and the system of labour.

On the other side wall, commencing on the right of the Judgment, the frescoes represent incidents in the life of Jesus, and the fulfilment of the Promise.

I. Preaching of John the Baptist, and Baptism of Jesus. By *Pietro Perugino,* and *Pinturicchio.*

II. Purification of the Leper, and Temptations of Jesus. By *Botticelli.*

III. Calling of Peter and Andrew. Jesus receives James and John who advance in a boat. By *Rodolfo Ghirlandajo.*

IV. The Sermon on the Mount. The Leper healed. By *Rosselli.*

V. Christ gives the Keys to S. Peter. By *Perugino.*

VI. The Last Supper. In the three paintings of the windows, three scenes from the Passion of Jesus are represented: Christ in Gethsemane; the Kiss of Judas, and Calvary. By *Rosselli.*

VII. (On the entrance wall): The Resurrection of Christ. By *Ghirlandajo.* (Fresco much damaged).

The figures of 28 popes, beween the windows are painted by Fra Diamante, Botticelli and Ghirlandajo.

The whole of the vault was painted by *Michelangelo* In the centre are nine scenes from the Book of Genesis, beginning over the wall of the Judgment. — 1. The Creation of Light. — 2. Creation of the Sun and Moon. — 3. Creation of the waters. — 4. Creation of Man. This is the most beautiful painting of the series. — 5. Creation of Woman. — 6. The Temptation and Expulsion. — 7. Sacrifice of Noah. — 8. The Flood and Noah's Ark. — 9. Drunkness of Noah.

At the corners of the five smaller central frescoes there are figures, twenty in number, of adolescents, symbols of human force and vitality.

The Prophets and Sibyls who represent all the people of Israel, and all the Pagans, men and women, in a word all who await Redemption, are portrayed as follow: On the wall above the Judgment, looking to the left: Jonah, Jeremiah, Persian Sibyl, Ezekiel, Erytrean Sibyl, Joel,

Zachariah, Dephic Sibyl, Isaiah, Cumaean Sibyl, Daniel, Libyan Sibyl, Jonah; and in the triangles the minor Phophets. In the four corners, the four deliverances of Israel: David kills Goliath: Judith kills Holofernes; the Brazen Serpent; the Punishment of Haman.

The Choir balcony is a very elegant construction very much admired.

The Sala Regia, the Sala Ducale, and the Pauline Chapel are all beside the Sixtine Chapel.

Sala Regia. This Hall is almost an ante-room of the Sixtine and Pauline Chapels. It was constructed by *Ant. San Gallo,* and painted by various artists, with incidents in the pontificate of Pius IV. and of Gregory XIII. The principal subjects are: The Submission of Frederic Barbarossa to the Pope; The Return of the Papal Court from Avignon; the Massacre of the Huguenots; The Battle of Lepanto. The vault is richly ornamented with stuccoes by *Pierin del Vaga,* and *Daniele da Volterra.*

Sala Ducale. This Hall was constructed by *Bernini* in 1665, for Alexander VII. At one time the concistories were held here, and it was also adopted for the reception of Crowned Heads, and other great personages. *Raffaello da Reggio,* and *Sabatini* ornamented it with frescoes symbolical of the Records of eloquence, and with the Four Seasons.

Pauline Chapel. Paul III, had this Hall or Chapel constructed for the parochial service of the palace, and had it decorated with very fine frescoes, especially the « Conversion of S. Paul », and the « Crucifixion of S. Peter », both paintings by *Michelangelo.*

VIII.

PIAZZA VENEZIA - PONTE MILVIO.

CORSO UMBERTO I. - PIAZZA COLONNA - PARLIAMENT - SAN SILVESTRO - PIAZZA DEL POPOLO - PINCIO - VILLA BORGHESE - VILLA GIULIA - VIA FLAMINIA - PONTE MILVIO.

The Corso Umberto I, corresponds in part to the antique Via Flaminia, and according to some writers, takes its name from the conpetitive horse-races which were initiated during the pontificate of Paul II. in 1446, and continued annually till 1870, always at carnival. It has been, and is still, one of the principal streets of the city of the Renaissance, and to-day is bordered by several palaces and rich warehouses.

On entering the street from Piazza Venezia, the corner palace on the left and side was built by *De Rossi* for the d'Aste family, in 1666, but it afterwards passed to different owners, among whom were Napoleon I; it now belongs to the Marchese Misciatelli. The interior is spacious and well arranged, and here Laetitia mother of Napoleon I. lived, and died February 2, 1836.

The **Palazzo Salviati** (No. 279) was erected by *Carlo Rainaldi* in 1662, for Mancini, Duke of Nevers; its style is between the Italian and the French. For some time it was the seat of the Academy of France, and afterwards the residence of the first Ambassador of the United States to the Quirinal. It then passed to the Salviati family, to

Prince Borghese and at present it belongs to the Bank of Sicily. The **Odescalchi Palace** stands on the site of the Colonna houses; that part which looks on Piazza SS. Apostoli was the residence of Queen Christine of Sweden for some time, when it was the property of the Chigi family. Prince Odescalchi acquired it afterwards, and had it re-modelled from designs by *Carlo Maderna* in 1745; the façade looking on the Corso is modern, in the Florentine style, by *Ojetti.*

The **Doria Palace** (No. 304) is one of the largest and most sumptuous in Rome. The façade is by *Valvassori,* 1690. It was begun by the Della Rovere and then passed to the Aldobrandini, and finally to the Pamfili-Doria. Many architects were employed in its construction, and it is said — perhaps not correctly — that the most magnificent of its courts was designed by *Bramante.* It contains a rich and important Picture Gallery, the entrance to which, is in the Piazza del Collegio Romano, No. 1, open to the public on Tuesdays and Fridays, from 10 a. m. to 2 p. m.

The following is a list in alphabetical order, of the best works in the gallery:

Anguissola: Portrait of an Unknown. *Barocci*: Two Heads. *Basaiti*: S. Sebastian. *Bellini*: Virgin and Child. *Bissoli* (?): Circumcision. *Bonifazio da Verona*: Holy Conversation. *Bordone*: Venus and Mars. *Bronzino*: Giannetto Doria. *Ann. Carracci*: Various pictures. *Correggio* (?): Fame crowning Virtue. *Dosso Dossi*: Dido. *Garofolo*: Holy Family. *Gellée*: The Mill; Sacrifice of Apollo. *Lotto*: S. Jerome. *Quentin Metsys*: The Old Misers; An Old Man praying. *Poussin*: Various Landscapes. *Rembrandt*: Shepherds. *Ribera*: S. Peter. *Romanino*: An Angel. *Rubens*: A Franciscan; portrait of a Lady. *Sassetta*: Stories of the Virgin. *Titian* (?): Portrait of a Prelate; Marco Polo; The Daughter of Herodias. *Van Dyck*: A Portrait.

The gem of the Gallery consists in one of the most magnificent portraits in Rome, the masterpiece of *Velasquez,* namely the Portrait of Pope Innocent X.

Attached to the palace is the **Church of Santa Maria**

in Via Lata (1). It is generally believed that a chapel was first erected here before the year 700, to honour the memory of the Apostles Peter and Paul, who were prisoners in a house close by. Later on the Monastery of S. Cyriacus (now entirely disappeared), was erected on it, and the chapel after various restorations was finally rebuilt as we see it now, under Alexander VII. in 1660, from the plans by *Cosimo da Bergamo*. The façade however is by *Pietro da Cortona*, and the high altar by *Bernini*. The tombs of Tebaldeo and of the Bonaparte family are here, and in the crypt we see traces which ornamented the ancient oratory.

Close by we see the magnificent palace (now the property of the Bank of Rome), which the Marchese De Carolis had built from designs by *Specchi* in 1730. The **Church of S. Marcello** (1) stands opposite this palace; it was erected on the house of the Roman family Piniani, and is said to have been the first Christian church opened publicly in Rome. It has been officiated by the Servites since 1370. The building was rebuilt in 1507 from designs by *Sansovino*, and *Carlo Fontana*; the façade is by the latter. The last restoration (by *Vespignani*) was in 1864. The frescoes of the vault of the fourth chapel, to the right were commenced by *Pierin del Vaga*, and those of the chapel opposite, are by *Taddeo Zuccari*. Among the tombs those of the Frangipani, in their antique chapel and the tomb of Card. S. Angelo by *Sansovino* are the most interesting. In the third chapel to the right is the tomb of the English Cardinal Thomas Weld, who died in 1837.

The Palace of the Imprese Fondiarie is just beside the church: this Company has recently opened a magnificent passage rich in costly marbles, close by. The palace was constructed in 1748, by *De Marchis* for Card. Vitellozzo Vitelli. The Cassa di Risparmio (No. 320) was designed by *Cipolla* in 1869; it is constructed on the site of the famous Caffè Specchi so well-known in the local chronicles of the beginning of the XIX. century.

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(1) See also: Tani, *Le Chiese di Roma*, Ed. Celanza, Torino, 1922.

To the right is Via dell'Umiltà where the **American College** now stands. Francesca Baglioni Orsini, daughter of Pirro of the family Baglioni of Perugia, and of Catherina dei Medici, and niece of Clement VII, erected on the robust remains of walls of the Classic epoch, (which were part of the barracks of the 1 st cohort of the *vigiles* or fire brigade garrisoned in Rome), a vast edifice destined for a monastery, and completed it in 1613.

By order of Paul V. three sisters of the monastery of S. Mary Magdalen on the Quirinal, were appointed to instruct the sisters of the new Domenican convent.

The monastery was violently suppressed by the first Roman Republic in 1798, and was not re-opened till 1814, by Pius VII. who bestowed it on the sisters of the Visitation, who retained possession of it till 1849, when they were obliged to remove to S. Susanna, while part of the French garrison in Rome were established in part of the monastery in Via dell'Umiltà. Later on the monastery was sold to the French seminary, and the sisters passed to Villa Mills on the Palatine.

Meanwhile several American prelates had it in mind to open an American College in Rome, when they were in Rome on the occasion of the proclamation of the dogma of the Immaculate Conception (1854), and through the energy and interest of the Archbishop of New York, and Archbishop Kenrick of Baltimore, they were able to found the desired College. The monastery was acquired from Pius IX, for the sum of 42.000 dollars in 1857 and on the (8th) of December 1859 the College was formally opened with great ceremony.

The first rector (temporarily) was Monsignor W. G. Mac Closkey, who afterwards became Cardinal; the first American so-honoured.

From 1848 to 1870, Dr. T. S. Chatard was rector, and was succeeded by Monsignor Denis J. O' Connel, who later on became rector of the Catholic University of Washington To him succeeded Monsignor T. T. Kennedy who in turn was consecrated Archbishop of Philadephia and then Cardinal, Mons. O' Hearn the present Rector.

The Board of Supervisors is formed of the Archbishops of Baltimore, Boston, New York and Philadelfia. The students attend the lectures, and are subject to the academic regulations of the Urban college of Propaganda, the curriculum of which comprises two years course in philosophy, and four years course in theology.

The chapel of the College, dedicated to the Assumption of the Virgin, and now used as such, was designed by Maruccelli who commenced the construction in 1603, and Carlo Fontana designed the façade. Nappi painted the tribune with the Story of « Mary of Humility », and perhaps also the picture of the high altar, which is between two columns of *giallo brecciato* marble.

The statues in stucco are by Antonio Raggi. The first altar on the right on which is painted the Madonna of Guadalupe, was dedicated a few days after the opening of the College. The vault is painted by Michelangelo Cerruti.

The **Palazzo of the Sciarra** di Carbognano in Corso Umberto 240, was constructed in 1603 by *Flaminio Ponzio,* and is to-day the seat of the National Savings Bank, and the offices of the Giornale d'Italia, a daily Roman Paper. Lord Kinmaird lived in this palace in 1824 when he let the apartment to Madame Récamier, who spent the spring in Rome. In this palace lived the American sculptor Crawford, whose son - Marion Crawford, - the novelist was born here. On the opposite side of the street the Via di Pietra leads to the Piazza, of the same name, where we see eleven grand antique columns with elegant capitals and walls incorporated into the building of the modern Borsa (Stock-Exchange) and Chamber of Commerce. These columns made part of the **Temple of Neptune**, which was surrounded by the Portico of the Argonauts, erected by Agrippa after the battle of Actium. In the XVII. century there was a hospice for priests built among the ruins, and it is supposed that the present name of the piazza is a corruption of the word *preti* (priests).

From Corso Umberto I. by Via delle Muratte (which takes its name from the hospice opened here by the Amo-

ratti family) leads to the **Trevi Fountain,** an impossing and magnificent display of the Acqua Vergine, originally introduced into Rome by Agrippa, the acqueduct of which was restored by Nicholas V., Sixtus IV. and other popes. Clement XII (1730-1740) ordered and initiated it, and it was brought to a termination by Benedict XIV. (1740-1759). The design was given by the Roman architect *Nicola Salvi,* who wished to express in it Neptune the Ocean God, by *Bracci,*

Fountain of Trevi. *(Photo Anderson).*

with Abundance and Health by *Valli,* the two symbolical statues at the side. It is the finest fountain in the city, both for the quantity of water it pours and for its theatrical grandeur, in fact it has not its equal in the world.

At the corner of the late Carpegna palace, to-day Castellani's is a fine Shrine by *Passeri.*

SS. Vincenzo and Anastasio. — At the east angle of

the piazza di Trevi stands the church of SS. Vincenzo and Anastasio, erected by Card. Mazarino, the successor of Richelieu and the omnipotent minister of Ann of Austria, widow of Louis XIII. Mazarin, born in Rome of a noble Sicilian family, bought the palazzo Bentivoglio, now called Rospigliosi, on Piazza del Quirinale, and built this church, which is the parish church of the Royal palace of the Quirinal. In a subterranean chapel are preserved the precordia of the Popes from Sixtus V. (1590), to Gregory XVI. (1846).

On the high altar the picture of the titular Saints is by Francesco Rosa, and in the second chapel on the right is the Apparition of Jesus to S. Joseph Labre.

The façade of the church, built after 1602, by *Martino Longhi,* is crowded with columns, and above the arch over the door, is the portrait of Maria Mancini, the beautiful niece of Card. Mazarino, whose hand he refused to the future king Charles II. of England, as also to Don Pedro, king of Portugal.

Returning to the Corso, we see on the right, the new buildings of the Commercial Bank, on the ground where in former times, there were several Roman houses, part of the Portico of Agrippa, and, in the Middle Ages, the houses of the Bufalo of the Cancellieri.

The **Piazza Colonna** derives its name from the monument of Marcus Aurelius which stands in the centre. It was erected by the Senate immediately after the year 170 A. D., to celebrate the victories of the Emperor over the Germans, Dacians, and Marcomanni. The column is formed of blocks of marble, and is 138 feet high including the base; the bas-reliefs which are wound round it represent the victories which the Emperor won in Germany. A statue of the Emperor originally crowned the summit, but that has long since disappeared, and given place to one of St. Paul, by *Torrigiani,* (1585-1590). The fountain close to the Column, was erected by Gregory XIII. from a design by *Jacopo della Porta.*

The little church of S. Bartholomew, on the south side of the Piazza, was at one time called S. Maria della Pietà,

and sometimes Church of the Matterelli, from the circumstance of a lunatic asylum being attached to it. It is now the property of the Confraternity of the citizens of Bergamo. The **Palazzo delle Colonne** (Palace of the Col-

(Photo Anderson).

Piazza Colonna, and Column of Marcus Aurelius.

umns), or Portico of Veio, is on the west side of the Piazza. The building is so-called because some of the columns were found in the excavations of the ancient city of Veil, and erected here at the beginning of the last century when

Valadier constructed the palace, restored later by *Giovenale,* to serve as the Pontifical Post Office.

The **Piazza di Montecitorio** is immediately behind the Palace of the Columns; the obelisk which stands in the centre of the piazza was found at a short distance from the Campo Marzio where it had been placed by Augustus, who brought it from Heliopolis and adopted it as the gnomon or needle of his sun-dial. It was erected here by Pius VI. in 1792.

The **Chamber of Deputies** or *Parliament* is on the north side of the piazza, and is built on the site of the antique amphitheatre of *Statilius Taurus*. The edifice, as we see it now, was commenced by *Bernini* and finished by *Fontana* to serve as the residence of Prince Ludovisi, but was afterwards acquired by Pope Innocent XI. and the offices of the Tribunal established in it, hence the name given to it of *Curia Innocenziana,* which still it sometimes gets; it was used as a prison also, but the Italian Government transformed the interior into a hall for the parliament, and for this purpose intrusted the work to *Comotto,* who with great ability arranged the semi-circular court as we see it. It has now become too inconvenient for present use, and a new edifice, designed by *Basile* (1910-1918) has been erected, with the principal front on the new Piazza del Parlamento, the grand hall of which is decorated with symbolical frescoes by *G. A. Sartorio* and with bronzes by *Calandra.* Returning to the Corso, at the north end of the Piazza Colonna is the **Palazzo Chigi** which *Della Porta, Carlo Maderna* and *Della Greca* constructed for the Aldobrandini family, it passed to the Chigi and was bought from them by the Government in 1917 for the Ministry of the Foreign affairs. The interior though very fine is not monumental, however the court, the atrium, the stairs, and the apartments are all considered among the best architectonic works in the city.

The **Palazzo Verospi** (No. 374) is now occupied by the Credito Italiano; the poet Percy Bysshe Shelley resided here in the spring of 1819, and during his residence here wrote « Prometheus Unbound » and « Tragedy of the Cenci ». The

via del Tritone opposite, leads to the Piazza Barberini, and puts in easy communication the centre of the old parts of the city with the new Ludovisi quarter, and other places on the east hills.

The new Via del Parlamento is on the left in the Corso, and where the Theodoli house and the warehouse of Bianchelli stand, there was formely a monastery of the Austin monks, the church of the Magdalen, and a penitentiary for converted females of bad character; opposite at the corner of Via delle Convertite, which takes the name from the now disappeared penitentiary, is the *Palazzo Marignoli* designed by *Podesti,* the ground floor of which is occupied by the Café Nazionale or Aragno.

Passing up the Via delle Convertite, we arrive at the Piazza San Silvestro which derives its name from the church of:

S. Silvestro in Capite. — Paul I. (757-768) was the first pope to carry within the walls, the relics of martyrs from the catacombs, after these cemeteries had been violated and sacked by the Goths (535), and by the Longobards, (756); and on the site of his paternal house along the Via Lata-Flaminia, he built a monastery and a church in which he deposited the relics of SS. Stephen and Sylvester.

The house of the pontiff was situated near the Porticus of Agrippa, and a mythreum.

Innocent III. (1198-1216), rebuilt the church, and as the head of S. John the Baptist brought from the Orient by the Byzantine Basilian monks, was deposited there, the new church had the name of *caput* (head), transformed later into that of S. Silvestro in Capite. The romanic bell tower is a remnant of this re-construction.

The edifice was again restored by Clement VII. (1523-1534), who gave it its present aspect, and in 1689 De Rossi built the façade and ornamented the interior in the barocco style so much in vogue at that period.

At one time S. Silvestro in Capite was one of the most important of the 20 abbeys of Rome, and possessed the

monastery and cemetery of S. Valentine outside Porta del Popolo, and had the custody of the column of Marcus Aurelius, near the church.

After being officiated by the Basilian monks, then by the Benedictines, and successively by the nuns of S. Clare, (who were expelled for a brief time in 1849, by the soldiers of Garibaldi who established their barracks in the convent), the church was finally entrusted in 1890 to the English section of the Society of the missions called *Pallottini* from Padre Pallotta the founder (1835). The Head of S. John the Baptist which had been removed for safety to the Vatican in 1870, has been returned recently to the church.

In the portico there are preserved many ancient inscriptions and some interesting sepulchral slabs.

The interior comprises a single nave with three chapels on either side and a small transept. In the vault of the nave *Giacinto Brandi* has frescoed the Assumption of the Virgin; *Roncalli* painted the vault of the transept, while *Gemignani* depicted in the apsis the Baptism of Constantine the Great.

In the first little chapel on the right which once contained the « Volto Santo », there are now modern paintings by *Virginio Monti.*

The third chapel on the same side was once under the patronage of the Savelli di Palombara, and *Gentileschi* painted the Stigmata of S. Francis of Assisi on the altar, for them.

Under the altar of the *confessio* are preserved the holy relics from the catacombs as mentioned above.

The tabernacle designed by *Carlo Rainaldi,* is adorned by four columns of yellow antique marble; in it was kept the famous « Volto Santo » or image of Our Lord, of Oriental origin, for which was erected a special little chapel, later on.

The two modern paintings on the sides of the altar in the left transept, are by *Virginio Monti,* and represent respectively the Martyrdom of Pope S. Leo III., and that of S. Thomas of Canterbury.

The first chapel on entering, on the left side, dedicated

to the Crucifixion, is the best in the church, and has been decorated by *Trevisani.*

The monastery now reconstructed, is occupied partly by the General Post Office, and partly by the Ministry of Public Works.

The church of **S. Andrea delle Fratte** which belonged to Scotch, before the Reformation, is at the end of the Via della Mercede. It was entirely rebuilt towards the close of the XVI. century, but the façade was designed by Valadier in 1825; the belfry is one of the strangest architectural ideas, and one of the finest in Rome; the author is *Borromini.*

In the second chapel on the right, is the tomb of Miss Falconet (1856); a young English lady; the beautiful recumbent effigy is by *Miss Hossmer,* an American lady artist. In this church on the 27 th of June 1847 was celebrated a solemn funeral for the rest of the Soul of Dan O' Connell.

Sir Walter Scott resided for some time, in 1842, at No. 11 Via della Mercede.

The **Fiano Palace** (now Palazzo Almagià), 1281-1297 in the Corso Umberto I. No. 404, under which the remains of the celebrated *Ara Pacis,* the altar which Augustus erected in 13 B. C. after his return from Gaul, were found.

This palace replaces a more ancient one built in the year 1280 by the English Cardinal Atratus of Evesham, which was restored in 1490 by the Portuguese Cardinal da Costa, and was afterwards bought by Ludovisi Ottoboni Duke of Fiano, towards the end of the XVII. century; it was entirely rebuilt after 1870. The antique palace was occupied for sometime by Norvins, the new Director of Police in Rome, in the time of Napoleon I., and in one story, Madame de Récamier lived in 1812, at whose grand and frequent receptions the painter Granet, Ballanche, and other notables appeared.

The Piazza of S. Lorenzo in Lucina opens on the left; it takes its name from the **Church of S. Lorenzo** which remounts to the time of Sixtus III. (435). The famous

« Crucifixion » by *Guido Reni,* is over the high altar, and is considered one of the best works of art in Rome. There is the Tomb of the French painter Poussin; and an inscription mentioning the presence of the Archbishop of York at the moment of its new consacration in 1196.

In « The Ring and the Book » of R. Browning, this church is the scene of Pompilia's baptism and marriage.

Opposite, at the angle of the Corso rises the *Palazzo Ruspoli* with its marvellous staircase. The building was originally constructed for the Ruccellai of Florence, by *Ammanati.*

On the right the **via Condotti** bordered by several rich shops and warehouses, leads to the Piazza di Spagna; on the left are two streets: Via di Fontanella Borghese, which leads to Castel S. Angelo, and S. Peter's; and Via Tomacelli, which by Ponte Umberto I. puts the centre of the city in communication with the new quarter of the Prati.

The **Church of S. Carlo** dedicated to S. Ambrose and S. Charles Borromeo is farther down the Corso. The church which belongs to the Lombard Confraternity, was built by *Longhi,* and the cupola by *Pietro da Cortona.* There is a very fine painting by *Carlo Maratta* over the high altar, representing S. Carlo Borromeo presented to Christ by the Virgin.

The Church of **S. Giacomo in Augusta,** which *Carlo Maderna* built from the foundation, for Card. Salviati, is still farther down on the left; it stands beside the antique hospital of the same name, which was opened in 1339, by Cardinals Giacomo and Pietro Colonna, for incurables. *Carlo Maratta* constructed the **Church of Gesù and Maria**, opposite, for the Austin Monks, on the property of the Orsini. The façade of the church was added by *Rainaldi.* The « Coronation of the Virgin » on the high altar is by *Giacinto Brandi,* and above the confessionals the curious tombs of the Bolognetti may be seen.

The Via dei Greci (on the right) has in it the Acade-

my of S. Cecilia, established in the antique monastery of the Ursulines, and is noted for having given hospitality to the sisters of Louis XVI. of France, at the beginning of the Revolution. The English Church of All Saints and the Church of S. Athanasius of the Greek Catholics are at the end of this street, in the Via del Babuino.

The **Augusteum** is in the Via dei Pontefici N. 57, on the left side of the Corso. It is a large rotunda, resting on a quadrilateral base, and was constructed for Augustus, 27 B. C. to serve as the mausoleum for himself, his family, and his successors, and was crowned by a tumulus. In the Middle Ages the name of Austa, or Augusta was given not only to the edifice itself, but also to several public buildings adjoining it. It was sacked by Alaric, A. D. 410, and it served as a fortress for the Colonna in the XII. century, and in 1354, the body of Cola di Rienzo, « the Last of the Tribunes », was cremated in it. Afterwards the Soderini turned it into a garden, and the Marchese Correa reduced it to a circus. Finally in 1908, the Municipality of Rome converted it into a concert hall which it still remains.

At the end of the Corso there are two churches symmetrically built; that on the right at the corner of Via del Babuino is called **S. Maria in Monte Santo** commenced by *Carlo Rainaldi*, and was erected at the expense of Card. Gastaldi so that his name should be inscribed on the tympanum; a request which was refused him, when he offered to complete the façade of San Petronio at Bologna. The porticoes of both churches were built with the travertine of the fallen belfry of S. Peter's, which had been erected by *Bernini*. The image of the Madonna of Monte Santo (Sicily) is on the high altar of this church.

The Church of **S. Maria dei Miracoli**, across the street takes its name from a little chapel which the Tertiaries of S. Francis at one time had, a short distance from here, towards the Tiber. The bell tower in elegant barocco, was designed by *Marchese Theodoli*.

The spacious **Piazza del Popolo** gives a very good im-

pression on entering it. It takes its name either from the numerous poplar trees which grew on the slopes of the Pincio, or from the church close to the city gate, called S. Maria della Pieve. The first arrangement of the Piazza is due to Paul III. (1534-1550), but it was not till the beginning of the XIX. century that it got its present form, when *Valadier* constructed the terraces of the Pincio; the hemicycles with their fountains, the four lion-fountains at the foot of the obelisk, and the houses at each end of the hemicycles.

The red granite obelisk was brought from the Temple of the Sun in Heliopolis by Augustus to ornament the Circus Maximus. The hieroglyphics on it record the names of Menephta and Ramesis, who lived respectively B. C. 1326 and 1287.

Behind the hemicycle on the left a new and wide street has been opened, which traversing the Ponte Margherita and the centre of the Prati quarter leads to the Belvedere of the Vatican.

The *Porta Flaminia* or **Porta del Popolo** was opened in the Aurelian walls by Narses, and in 1561 Pius IV. re-made the outer façade from designs by *Michelangelo*. The façade as we see it now, on the Piazza side, was restored by *Bernini*, in 1655, on the occasion of the arrival of Queen Christine of Sweden in Rome. The Church of **S. Maria de Popolo** beside the Porta and at the foot of the Pincio, is not far from the site of the Tombs of the Domitii and of Nero.

A doubtful legend of the IX. century says that swarms of ravens at one time continually perched on the poplars growing here, and made so much noise as to frighten the inhabitants of the vicinity, for they regarded the birds as demons that frequented the tombs of the Domitii and of Nero which were here, to torment the souls of the wicked Emperors. Paschal II. cut down the poplars, and erected this church on the haunted spot, in 1099, which was designed by *Baccio Pontelli* who reconstructed it in its present form in 1497, for Sixtus V. della Rovere. The della Rovere, Chigi and Cibo families ornamented it successively with

the works of the best artists of their time. Its general aspect derives from Bernini's later design.

The first chapel on the right has on the altar a « Nativity » by *Pinturicchio;* in the lunettes above, are portrayed five episodes in the life of S. Jerome, by the same painter. The tomb of Card. Cristoforo della Rovere (1480) stands on the left, with a bas-relief of the « Virgin and Child », by Mino da Fiesole. This Cardinal, who founded the chapel, dedicated it to the Virgin and S. Jerome.

The second chapel, (Cibo), was re-constructed in 1700, and is rich in marbles, and decorated with frescoes and pictures by *Carlo Maratta,* among which an « Assumption » on the altar deserves particular notice.

The third chapel (della Rovere) has frescoes by *Pinturicchio,* representing incidents in the life of the Virgin. The elegant tomb of Giovanni della Rovere, founder of the chapel, is on the right; and on the left under the « Assumption » of the Virgin, is the bronze tomb of Card. Foscari, a Venetian.

In the fourth chapel there is a beautiful marble tabernacle on the altar, with Saints, a work of the early Renaissance. The lunettes have the Latin Doctors, by *Pinturicchio,* and on the left is the elegant tomb of the Portuguese Card. George Costa (1508), the founder of the chapel.

The tomb of Card. Podocatharo of Cyprus (1506), is in the right transept; the Angels which flank the two altars of the transept are by *Bernini* and his school.

The vault of the choir has wonderfully fine frescoes by the same *Pinturicchio.* The marble tombs of Cardinals Ascanio Sforza, and Girolamo Basso in the choir are reckoned among the best works of *Sansovino.* The chapel of the rich banker Chigi, second in the left nave, is from designs by *Raphael:* the « Nativity of the Virgin » on the altar is painted by *Sebastian del Piombo.* The statue of Jonah was designed by *Raphael* and sculptured by *Lorenzetto; Bernini* is the author of the statues of Daniel and Habakkuk.

Mons. G. W. Mundelein, Archbishop of Chicago. In 1924 took possession of his title in this Church.

Hugh up above the church rises

The Pincio.

The gardens and villas of Lucullus and the Acilii, were on the *collis hortorum* of the ancients, and later on they became the imperial property of the Domitii, and a Villa of a certain Pincius (?) but fallen into decay, and abandoned across the centuries, the whole place was transformed into vegetables gardens by the Austin Friars, and remained private property until Pius VII. (1800-1823) opened here a public promenade, which is in extent about 20 acres entrusting the matter to *Valadier,* who commenced the work in 1814. and quickly brought it to a termination. Giuseppe Mazzini gave the idea (put in practice later on) of ornamenting the walks and drives with busts of illustrious Italians of every epoch. The view of the sunset from the terrace is amazingly superb.

The gardens are ornamented with the following: The Moses Fountain; the Fountain of the Clock, an ingenious invention of Padre Embriago; the Anfora fountain, an elegant bronze by *Castaldi;* the Equestrian Statue of Victor Emanuel II.; a group in bronze of the Cairoli Brothers, of the heroic episode of Villa Glori, 1867; by *Rosa;* the Soldier of Lombardy, symbol of the struggle between the Italian Communes and the Germans of Barbarossa, ecc. The Municipality of Rome has now taken the place under its care and maintains the ancient plane-trees and lindens which ornament two routes. Yew trees, cypresses, cedars, stonepine, holm-oak, palm and locust trees which grow luxuriantly in the park, together with shady oaks; maples with their silvery foliage, and a large variety of plants and flowers rare and curious delight the visitor.

In 1907 a short viaduct planted with magnolia and oleander trees and a bridge were constructed to join the Pincio with the Villa Borghese. The main entrance to the **Villa Umberto I.** as the **Villa Borghese** is now called, is in Piazz

del Popolo, on the right. The Villa was constructed and arranged in the XVIII, century by *Vasanzio,* for Card. Scipio Borghese, and bought by the State in 1902, which presented it to the city. It is a very fine large park (300 acres) in which there are many fountains, that of the Sea Horses being perhaps the finest. There is a charming garden with a lake (reserved for pedestrians only), and a picturesque open-air amphitheatre — Piazza di Siena — partly artificial, partly natural, which sometimes serves for gymnastic games and sport competitions. And also a modern Zoologic Garden.

Borghese Gallery and Museum.

In the year 1615 Cardinal Scipione Borghese purchased 270 acres of ground with various vineyards and villas attached, and intrusted Fiammingo Vasanzio with the construction of a park and a casino in which to put a large collection of objects of art. Both park and collection were considerably enlarged from time to time, but several statues (now in the Louvre in Paris), were lost to the gallery, these were given by Camillo Borghese to his brother in law the Emperor Napoleon I.

The park and collection were bought by the Italian Government, in 1901.

Portico. Of the two large basreliefs which adorn the side walls, one was originally on the triumphal arch of Claudius, that was erected in the Corso to commemorate that Emperor's victories in Britain. (51-52 A. D.).

Hall I. The ceiling is painted by *Mariano Rossi,* and represents Furius Camillus arriving in Rome at the moment when Brennus the leader of the Gauls was about to receive the money of capitulation. The five large mosaics of the pavement date from the end of the III. century A. D., and were found at Torre Nuova near Tusculum; they represent gladiators *bestiarii* and *venationes.* The alto-rilievo over the door represents Mettius Curtius leaping into the vortex in the Roman Forum. It was originally a fragment of the horse of the fall of Phaeton.

The most notable of the statues are: Colossals heads of Juno and Isis; the Dancing Satyr; Meleager, and Augustus, Also two large heads of Hadrian and Antoninus.

Hall II. To the right. The ceiling by *De Angelis* represents the Judgment of Paris, and four episodes in the Trojan war. The centre of the room is occupied by the recumbent statue of Pauline Borghese sister of Napoleon I. It is the work of *Canova* who represented the Princess as Venus with the apple of beauty.

Hall. III. The Fall of Phaeton is painted on the ceiling by *Caccianiga* The statue of David, in the centre of the room is by *G. L. Bernini* who has represented to perfection, the agitation, the outburst of passion, and the movement of the hero, as he hurls the stone at Goliath.

The sarcophagus fronts at the side walls, have reliefs of the Labours of Hercules, and in reality are symbols of the track of the zodiac, and of future life.

Hall IV. The ceiling is painted by *De Angelis,* with the metamorphosis of Daphne; the medallions on the walls are by Agricola. The group in the centre of the room, is by *G. L. Bernini,* and represents Apollo pursuing Daphne who, to save herself, appeals to Jupiter, and he changes her into a laurel tree. Delicious jewel of youth and love which the artist sculptured in his (25 th) year.

Hall V. This grand hall is decorated in refined taste with alabaster pilasters; door posts of giallo antico, bas-reliefs by various artists, elegant marble vases, porphyry tables, two columns of oriental alabaster, and porphyry and alabaster busts of the 12 Caesars (work of the late XVII century); all these ornament this large hall.

The four vases in front of the windows are in semi-transparent lunar marble with reliefs symbolical of the four seasons, the work of *Max Laboureur.* The marble group of the Rape of Proserpine is a work of great decorative effect in which the robust form of Pluto is contrasted with the delicate figure of the weeping Proserpine. This group is also by *Bernini,* and was the intense study of the French artists sent by Louis XIV. to Rome to visit gardens, villas, and

decorations, when the monarch was about to construct the castle and gardens of Versailles.

Hall VI. The ceiling is painted by *Bonvicini* with the Nymph at the fountain of Salmacis.

Antique statue of the sleeping Hermaphrodite.

Hall VII. On the ceiling *Laurent Pecheux* has painted the Council of the Gods. Here are four columns of beautiful breccia corallina. Marble group of Aeneas carrying away his father Anchises from burning Troy; he leads along his son Ascanius, This group is by *Bernini* who is also the author of « La Verità », (Truth).

Hall VIII. The painting on the ceiling represents the Nile and Cybele bestowing gifts on Egypt; also the Seven Planets; the frieze has episodes in the life of Cleopatra. In the centre of the room there is an antique young Satyr on a dolphin; probably an ornament originally of some fountain; it was very much copied by artists of the Renaissance.

Hall IX. Tommaso Conca has painted a sacrifice to Silenus, on the ceiling; in the frieze are Sileni and Satyrs.

The Dancing Satyr in the centre of the room, is a work of the Hellenistic era.

An easy winding stairs leads from the large *Hall V.* to a grand gallery on the first story, where there is a rich collection of paintings, of which however we select only the best.

Room I. Right of the entrance.

On the ceiling: The Gods of Olympus, by *Lanfranco.*

Pictures: S. Jerome, by *Ribera* called Spagnoletto. Madonna, by *Francia.* A Sibyl, by *Domenichino.* Diana at the Chase, an admirable work for the invention, by *Domenichino.*

Room II. S. Peter, by *Brandi.* Deposition from the cross, by *Van Dyck:* another Deposition, by *Zuccari*

Room III. On the ceiling: Death of Paris, by *Gavin Hamilton* (1794). Two marble portraits of Card. Scipione Borghese, by *Bernini;* the work is full of frankness and vivacity. John the Baptist preaching in the Wilderness, a frank and clear work by *Paul Veronese.* Danae and the Golden Shower, by *Antonio Allegri called Correggio.* The

beautiful girl has an ingenuous and modest expression in this picture, in which light and shade are admirably combined to give an ivory colouring to the flesh. The little Cupid with the many-coloured wings, is an angel perhaps, rather than an *Eros*.

Room IV. On the ceiling: Five episodes from the fable of Psyche, by *Novelli*.

Pictures: Sacred and Profane Love. *Titian* in 1508, at the age of 32, painted this allegory which is sometimes called « Appeal to Love ». Not only is it the best picture in the gallery but it is a master-piece of Italian art; a miracle of art for its equilibrium of light and shade, its just effects and its warm colouring. — 185. Portrait Unknown, by *Lotto*. — 188. S. Domenic, by *Titian*. — 170. Venus blindfolding Cupid, by *Titian*. — 186. Return of the Prodigal Son, by *Palma Vecchio*. — 163. Holy Conversation, by *Jacopo Palma*.

Returning back through two rooms, and then turning to the left we find a small room:

Room V. 176. Virgin and Child, by *Bellini*. 65. S. Stephen, by *Francia;* a delicate work, very fine in design, the colouring and the expression of pain are especially to be noticed. The Madonna, S. Onofrio and S. Bernardino, by *Lorenzo Lotto*. 397. A. Portrait, by *Raphael*. 390. Portrait by *Antonello da Messina*.

Room VI. Three frescoes from a villa said to have been at one time the residence of Raphael. They were executed by his scholars, and represent respectively the Gifts of Vertumnus and Pomona; Archers shooting at a target; and the Marriage of Alexandra and Roxana.

Room VII. This cabinet contains a few painting by foreign artists.

Returning through the grand hall to the head of the stairs, and then turning to the right, we enter

Room VIII. On the ceiling: The Labours and Apotheosis of Hercules. By *Unterberger*. — Madonna, by C. Dolci. Madonna, by *A. del Sarto*.

The black marble statue of the Gipsy with the white vest,

in the centre of the room, belongs to the end of the XVII. century. 355. Copy of Raphael's « Fornarina », by *Salvi.*

369. Deposition from the cross, by *Raphael.*

340. Madonna of the Thumb, by *Carlo Dolci.*

217. The Maga Circe, by *Dosso Dossi.*

390. Deposition, by *Ortolano.*

376. Portrait of Horace Giustiniani, by *Sacchi.*

Room X. The Redeemer, by *Marco d'Oggiono.* 459. S. Joseph offering a flower to the Infant Jesus lying in the Mother's lap, by *Sodoma.* (Carlo Bazzi).

The **Valle Giulia** is just beyond the Villa Borghese. It derives its name from a charming villa of which there remain only two edifices. The villa was constructed by Card. Giulio del Monte, who was afterwards Pope Julius III., in which to pass his time tranquilly amidst its pleasure grounds which reached to the Tiber.

It was in this little valley that the International Exhition of Fine Arts was held in 1911. There remain now only two edifices of this Exhibition, the nucleus of a future artistic centre of the city; these are the British School and the National Modern Art Gallery.

The **British School**. — Founded in 1901, chiefly for the perfection of young students in archaeology. The institution had its seat in the palazzo Odescalchi, in Piazza SS. Apostoli, Professor Stuart-Jones being its first director, who was succeeded by Dr. Ashby an active contributor to the study of Roman archaeology. Among his various works, one of the most important perhaps is his treatise on the Roman Campagna.

The present sub-director Mrs. Eugenie Strong has also contributed to the cause, in works of artistic nature one of which is « Roman Sculpture ».

The School has been re-constituted by royal decree, on a much larger basis, under the direction and control of a commission, and to the primitive faculty have been added those of art, painting, sculpture, and architecture. The Royal Commission of the Exhibition of 1851 largely aided in the foundation and development of this school, and offered to give a scholarship annually of 200 pounds, open to young

English artists under 30 years of age, to perfect the successful holder in his studies, and this scholarship has the duration of 3 years. The University of Oxford has given another scholarship. The Royal Institute of British Architects sends young students of that Institute, to the School for a period of two years.

The edifice comprises halls of instruction, habitations for the director and students, a rich library, and a large collection of photography and lantern slides. The building is erected on ground appertaining to the Municipality of Rome, for which the School pays an annual rent of one lira.

Villa di Papa Giulio III (1550-1555).

This Pontiff reunited the villa of his Uncle Cardinal Fabiani, and that of Cardinal Poggio of Bologna to form his Villa and Casino, and for this purpose he employed *Barozzi da Vignola* to undertake the work. The frescoes were done by Giovanni da Udine, and Pierin del Vaga, and later on by the Zuccari also. The elegant fountain is by *Ammannati.* The Villa extended from the foot of the Parioli hill to the banks of the Tiber, and was one of the first barocco creations.

In 1889 there was established in the Vignola Casino the **Museum of Villa Papa Giulio**, destined to contain the antiquities of Latium, extra-urban and pre-Roman.

In rooms 11 and 12 on the ground floor, there is the Antiquarium containing, sculptures, statues, sarcophagi, cinerary urns and other works of Italic and Etruscan Art, from VII to the III century B. C. Especially interesting is the Etruscan sarcophagus of Ceres in terra cotta, in the centre of room No. 12 and terracotta Statue of Apollo, just discovered.

Rooms 18 and 19, with beautiful decorations on the vaults, by the above-named painters, are rich in collections of material from tombs of various epochs from the VIII, to the III century B. C. found in the necropolis of Prenestae, from 1855 to 1866. These formed the celebrated Barberini collection formerly in the Kircherian Museum. Here also are objects in bronze, ivory, and gold; mirrors, fibulae, and cistes among which the most beautiful and most important

is the Ficoroni Cista in bronze; graffiti all of which show the influence of Greek art of the II, century B. C. in which are represented the Centauromachia, and the myths of Perseus and Apollo and Marsyas. In the upstairs rooms there are funerary objects found at Falerii, Corchiano, Monte S. Angelo, Narce, etc.

The National Gallery of Modern Art.

The magnificent building was designed by *Bazzani*, and erected in 1910.

The arrangement of the works of art in this gallery is often changed, owing to new acquisitions, and donations, or to give some of the works a better position, so that we give here only a brief list of the more important works, with the names of each author in alphabetical order.

Living artists are marked with an asterisk.

Barabino: Munificence; Carlo Emanuele I.; Genoa and the Colonies. * *Bartolucci* e *Alfieri*, Engravings. *Belloni*: The Wind; Fine Serena. * *Boldini*: Portrait of a Lady. * *Besnard*: Collection of Engravings. * *Brangwyn*: Engravings. * *Carlandi*: Sunset; Ostia; Falleri; Environs of Rome, Water colours. *Castelli*: Pan; Nera near Terni; Death of Pliny. *Celentano*: Council of the Ten. * *Ciardi*: A Mountebank; On the Alps; Grand Canal, Venice; A. Withe Cow. *Coleman*: The Roman Campagna; Wet Weather. * *Constantini*: The Sad Crowd. * *Dalbono*: Moon Rise. *Favretto*: Awaiting the Bride and Groom: At Liston; After the Bath. * *Dall'Oca Bianca*: The Flower Market; Caught in the act. *Fragiacomo*: Repose. * *Grosso*: A. Country Lady; Portrait. *Joris*: The Flight of Pope Eugenius IV. *Laurenti*: The Hard way; The First Doubts. * *Laurenzi*: Engravings. *Mesdag*: Returning from Fishing. * *Michetti*: The Vow. *Morelli*: Count Lara; Tasso and Eleonora. * *Noci*: Golden Relections, In Cabina. * *Nono*: Refuge of Sinners; A. Shepherdess. *Palizzi*: A large collection of small but valuable works. *Previati*: Designs. * *Sartorio*: Diana of the Ephesians; The Gorgon crushes the Heroes. *Sciuti*: Restoring the Public Treasury. *Segantini*: At the Barriere; *Serra*: Designs.

* *Tito*: The Old Fisherwoman; Autumn; Casting the Anchor. *Villegas*: The Death of the Toreador. * *Zuloaga*: The Old Beau; Irene.

STATUARY. *Biondi*: Saturnalia, in bronze. * *Bistolfi*: It Rains, in bronze. *Calandra*: Ploughing; Bust in marble. * *Canonica*: Portrait in marble. * *Cifariello*: The Dead Christ and the Magdalen, in bronze. *D'Orso*: A Carter; Proximus Tuus; Portraits in bronze. * *Gemito*: The Water Seller; A. Young Girl; Portraits of Meissonner and of Correnti. * *Ximenes*: Revival; Portraits in marble. — The Mother of the Murdered.

Descending by the wide Viale delle Belle Arti to the Via Flaminia, there is, about half a mile from the Porta del Popolo on the left, the new CHURCH OF THE HOLY CROSS, built in basilica style, in 1914, to commemorate the battle and victory of Constantine at Saxa Rubra over Maxentius, in 312 A. D., not very distant from this place.

A little beyond the Viale delle Belle Arti, the Viale Parioli opens on the right and winds round Rome on the east side, arriving at S. Lorenzo al Verano. Here at the beginning of the Viale there has been constructed in late years the Parioli Hyppodrome.

Three kilometers (about 3/4 mile) beyond the city gate called Porta del Popolo, is the **Ponte Milvio**, — vulgarly called Ponte Molle; but in Latin *Pons Milvius*, — near which, Cicero in 63 B. C. arrested the Allobroges Ambassadors who had taken part in the conspiracy of Catiline.

Beyond the bridge three ancient roads — the Flaminian, Cassian, and Teverina, lead into Central Italy.

The Flaminian Way is one of the great consular roads begun in 223 B. C. by the Consul Flaminius. At first it ended at *Ariminum* (Rimini), but was prolonged later, as far as Milan, and Genoa.

From Milano, by Verona it penetrated into Austria, as far as the Danube; to Mayence and along the Rhine to Cologne, and to Leyden in Holland; and by Aosta and the Great S. Bernard, to Vienne in France and thence to Paris and Boulogne, and also to Valence, Arles, Nimes, Marseilles, and on into Spain.

IX.

THE VELABRUM AND THE AVENTINE.

S. THEODORE – S. GEORGE – S. MARIA IN COSMEDIN – THE SO-CALLED TEMPLE OF VESTA.

From Piazza Venezia, over the Capitol, and along the west side of the Roman Forum by the Via del Foro Romano, and the Via S. Teodoro, following the valley between the Capitoline and Palatine hills, we arrive at the Velabrum, the derivation of which name is probably from *Vel* or *marsh.*

The little round church of **S. Theodore** is near the entrance to the Palatine. It was built by Leo III (795-816), in honour of the Martyr of Amasea; rebuilt by Nicholas V. in 1450, and contains a large fragment of a beautiful mosaic of the VIII. century.

In this Valley of the *Velabrum* which extends from the Forum to the Tiber, there existed in the early days of Rome, a *Forum Boarium* or cattle market; and on the river side there was the *Statio Annonae,* with its dependencies.

In the V. and VI centuries there lived in this quarter of the city all the officials and servants of the Byzantine Exarchs representatives of the Vice-Emperor of Byzantium who resided in Ravenna. The Exarch had also a residence on the Palatine.

Some time later, during the iconoclastic wars and persecutions, many Orientals from Greece and Turkey, (monks especially), escaping from the persecution, took refuge in

Rome, and lived in this quarter, which maintained its Byzantine character, and they built several churches in the immediate vicinity: S. Maria Antiqua, S. Theodore, S. George in Velabro, S. Anastasia, and S. Maria in Cosmedin, all frequented by these Byzantines. The church of **S. Anastasia** (1) at the end of Via S. Teodoro, was at one time, the chapel of the Byzantine Court in Rome. This edifice stands upon ancient structures connected with the *Circus Maximus*; under the high altar there is a statue of the patron Saint, by *Ercole Ferrata.*

Descending the Via in Velabro we are in a little square in which are the church of **S. Giorgio in Velabro** (1) the arches of Janus and of the Silversmiths, and the entrance into what remains of Tarquin's Cloaca Maxima.

The foundation of S. George's is attributed to Pope Leo II. in the year 682, but in reality it is considerably older, and is one of the most characteristic and untouched, of the Mediaeval churches of the city. The architraved portico and the romanic campanile were added to the original plan in the XII. century. The interior — now in a delapidated state, — is of the VI and VII centuries; the 16 columns are all antique and are of various size and sources, and only some of the capitals are ancient. The apse has in part preserved its original features, especially in its marbles, and its mosaic pavement of the VII century. The confessional, the altar and ciborium, and the atrium all belong to the XIII century.

Mons. P. J. Hayes, archbishop of New York, is the Cardinal Titular of this Church since 1924.

Near the church is a four-way arch of marble, consisting of four piers connected by quadripartite vaulting; it is usually known as the Janus Quadrifons, and is 12 metres square by 16 high. On all the four sides there run two rows of niches for statues, 48 in all. It was a place of shelter belonging to a class of constructions rather common in Ancient Rome, raised in the cattle market.

The graceful little arch near by, upon one pier of which

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(1) For further details see: Tani, *Le chiese di Roma*, Celanza, Torino 1922.

rests the belfry of S. George's, was built in 204. A. D. in honour of SEPTIMIUS SEVERUS, by his wife Julia Domna, and his sons Caracalla and Geta. The base is in travertine and the rest in white marble: the bas-reliefs are all of the period of the decline of art, and represent sacrificial scenes and objects.

By Via dei Cerchi we reach the end of the Valley of the Velabrum and arrive in the Piazza Bocca della Verità, where in classic days, on the Tiber side, was the STATIO ANNONAE or head quarters of the administration of public supplies; a very ancient building restored by Augustus, and again by Tiberius, and finally in the year 416. The Temple of Caeres, Bacchus, and Proserpine was connected with this edifice, as also several other buildings. In one of the halls of the Statio Annonae, there was opened towards the VI. century, a *Diaconia* with a church dedicated to the Virgin. This Diaconia was a centre for the distribution of alms and clothing to the poor of the parish, and the church from its being in the centre of the Byzantine colony, was called S. MARIA IN SCHOLA GRAECA. In 752 the monastery attached to the church was filled with monks, refugees from the Orient, and in common with other churches in Rome and Italy, in then took the name of *Cosmeo,* which means ornament, and it has been called **S Maria in Cosmedin** (*) ever since. Pope Adrian I (772-795) rebuilt the church on a higher level, and with larger proportions, and he added at the end of the central nave, and the side aisles an apse, introducing thus a great novelty in church architecture. It was restored and decorated in the IX. century, and in the XII. century. Calixtus II. (1119-1124) by a new restoration gave to the edifice that aspect which it lost by a disfigurement in 1728, but has re-gained by the restoration of 1899. The bell tower which dates from 1123, is of seven stories, 120 feet high, symmetrical and elegant, a perfect specimen of the brick constructions of the romanic style.

The anteporch or nartex with four columns of the IX. century, purely Byzantine, is a prototype of its kind.

(*) See Tani: *Le Chiese di Roma*, Torino, Ed. Celanza, 1922.

The simple and modest tomb of Card. Alfano (1123) is under the portico near the entrance, and at the left end of the portico there is a round marble disk, the effigy of a mask with eyes and mouth pierced in it, which probably served for a drain, or a well-head, or for the exit of heat in a bath, but which the common people at one time (and still believe) that whoever tells a lie and puts his (or her) hand in the mouth, the hand was inevitably held fast.

S. Maria in Cosmedin. Interior. (*Photo Anderson*).

Thus is called the Bocca della Verità (Mouth of the truth), which has given its name to the piazza.

The interior of the basilica is 85 feet long by 62 wide, the arrangements are very simple; there is a central nave and side aisles, separated by columns and arches of antique marbles from various ancient structures. — Under the plaster which disfigured the upper walls of the centre nave

there were recently discovered traces of frescoes with Biblical scenes, painted in the IX century. The pavement is a good specimen of cosmatesque ornamental work, done in 1123; the three large columns of the inner façade, and the eight columns of the left aisle may have belonged to the *Statio Annonae.*

The chantry, or *schola cantorum* rests on the foundations of the Temple of Caeres and Bacchus; it was entirely restored in 1899, and much of the original material was employed in the restoration; the *candelabrum* near the gospel pulpit (on the right), is entirely modern, and the *pergula* or chancel between the schola cantorum and the high altar, is also new, except two of the large marble screens which belong to the IX. century and are Byzantine in character.

The canopy borne by four columns of porphyry above the main altar, is a fine work of *Deodato,* son of Cosma the famous maker and founder of the Roman school of mosaic workers and marble cutters. It was done by order of Cardinal Francesco Caetani, in 1295. The three apses were decorated in 1899 by *Caroselli* and *Palombi.* The Sacristy opens out of the right aisle, and contains the fragment of a very fine mosaic from old S. Peter's; and in the Chapel of the Assumption, which was restored a few years ago, there is kept a Byzantine image of the Virgin, brought to Rome by the Oriental monks.

Robert Hallam studied ecclesiastical discipline at a time when a lively controversy agitated the universities, which originated in the lack of discipline among the English clergy, and the opposition of the whole country against the abuses of the administration of Rome moved all England.

In 1403 Hallam was chancellor of the University of Oxford, and for his piety, and his profound erudition he was elected Archbishop of Salisbury four years later.

He took an active part in the Council of Pisa, and it would seem that he was created cardinal of this title by John XXIII.

Pope Paul III. (1534-1549), created Reginald Pole (who was the son of Richard and Margaret of Salisbury the

niece of Edward IV. and of Henry VII), Titular Cardinal of S. Maria in Cosmedin. His nomination cost the life of his father and of his mother who were beheaded by order of Henry VIII. Pole was obliged to abandon England on account of his opposition to Henry's marriage with Anne Boleyn. He returned however in the days of Queen Mary (Bloody Queen Mary), and was one of the most violent persecutors of the reformed religion, as the fires of Smithfield showed.

Cardinal Pole came to Rome as papal delegate at Viterbo, and Naples, and while in Rome he became the friend of many humanists, amongst whom were Bembo, Sadoleto, Contarini, and Caraffa.

On the river side where now we see the new embankment, there was the port or harbour of the Tiber.

And near this place there were wharves where at one time the wheat imported from Sicily and from Egypt was landed, for distribution among the populace of the Rome of the Caesars, and this harbour extended farther down towards the Aventine, where wharves for the landing of various kinds of merchandize coming from beyond the sea, were on both sides of the Tiber.

These extended along the Campus Martius, where the *Navalia* — military harbour — with the arsenal, dockyards, and stores, rebuilt towards the middle of the II. century B. C., were restored again in 44 B. C. and were in use till the end of the Empire, when all disappeared.

At this end of the Forum Boarium and Velabrum along which the *Vicus Tuscus* passed, there was the **Pons Sublicius**, the oldest bridge of Rome. It was originally of wood, and formed the connecting link between Latium on the left bank of the river, and Etruria on the right.

Near and below the modern Ponte Palatino, we see the arch of the exit of the Cloaca Maxima, and on the other side of the bridge, one arch of the Ponte Rotto, originally built by Lepidus, 181 B. C., and carried away by the floods several times. It was finally rebuilt in 1557, but never repaired again after its destruction in 1598.

In the Piazza di Bocca della Verità in the Velabro, there are three interesting edifices: the so-called House of Rienzi; the Temple of Fortune Virilis; and the Temple sometimes called the Temple of Vesta. The **House of Rienzi** is a mediaeval construction, made of materials of every epoch, which may have appertained at one time to the celebrated Tribune of Rome. (« The Last of the Tribunes »). Sometimes it is called the House of Pontius Pilate, from a vague memory of the religious processions and sacred representations, which passed by this place in the Middle Ages.

The foundation of the **Temple of Fortune Virilis** is generally attributed to Servius Tullius B. C. 690. However that may be, it is certainly one of the most antique edifices of pagan Rome. Rectangular in shape, small and of style Ionic, and sombre in appearance, its architecture is nevertheless perfect; it has four columns on the façade, and several columns incorporated in the side walls. It was transformed into a church about the year 972, and dedicated to the Virgin. Pius V. conceded it to the Armenians, who built a hospice on one side of it for their fellow countrymen in Rome. Later on, it was dedicated to S. Mary of Egypt, restored, and an exact imitation of the Holy Sepulchre placed in it. This simple but elegant pagan monument, one of the few edifices left to-day appertaining to the last days of the Republic, has retaken its primitive aspect in 1924.

The round **Temple of Vesta**, as it has been called, is close by. The name is erroneous, and is most likely the Temple of the Mater Matuta, the Goddess of the dawn. It is a circular building in white marble, the diameter of which is about 30 feet. It is surrounded by 19 fluted columns with Corinthian capitals, (the 20th has been carried off), and has a modern roof. The Romans call it the Temple of Vesta because its form is round, and without any other reason. In the Middle Ages the Savelli dedicated it to S. Stephen, patron of the carriage builders guild, because it was intrusted to the care of the corporation of that craft. It got the name of S. Maria of the Sun in 1569

but to-day it is no longer a church, the only object to be seen in the interior is a well beneath the pavement.

The ascent of the **Aventine** begins near by. This was the hill of the plebs of ancient Rome, who were always the rivals of the patricians of the Palatine. On this hill the merchants and the people had several temples of various cults, special to themselves. On the ruins of temples which have almost entirely disappeared, as the Temple of Juno Regina, and those of Diana Aventina, Mercury, Caeres, Flora, and other divinities there rise to-day Christian Churches ancient and noteworthy.

The **Church of S. Alexis** was founded in the VII. century, and belonged at first to the Greek monks of S. Basil; at present it is served by the Somaschi Fathers who direct the Institution for the Blind attached to it.

There is a little piazza farther on with curious ornaments by Piranesi, and here is the entrance to the **Villa Aventina**, belonging to the Knights of Malta. From the Villa some charming and picturesque views can be had. The Church of *S. Maria of the Aventine* belonged from 1320 to the Knights Hospitallers, and in 1569 Pius V restored the church and built a convent for the Knights of Malta, and again the ancient church was restored as we see it by Card. Rezzonico in 1765. There are some tombs in it rather interesting, especially that of the famous engraver Piranesi, d. 1778 who was its last architect; that of Caracciolo (d. in 1395), Grand Master of the Order, by *Isaia Pisano*, and the tomb of Bartolomeo Carafa 1405, by *Magister Paulus*.

The **Church of S. Anselm** further on, was erected in 1900 from designs of *de Hemptine* at the same time as the Benedictine Monastery to which it is attached.

Santa Sabina (1) built on the site of the Temple of Juno Regina along the ancient *Vicus Armilustri*, was constructed under Pope Celestinus I. (422-432), as we learn from the mosaic inscription over the principal doors on

(1) For further details see: Tani, *Le Chiese di Roma*, Ed. Celanza, Torino, 1922.

the inside, by an Illyrian priest Peter by name, who adopted the materials of the pagan temple for the purpose, and enriched the edifice with mosaics. None of these mosaics remain, but this with an inscription in seven hexameters recording the name and the merits of the founder. On the right, and on the left, there is the figure of a woman symbolizing the Church: the Church of the Jews and the Church of the Gentiles. Pope Honorius III. had begun to surround that part of the hill with embattled walls, when he intended to fix the Papal dwelling there, but he never finished the work. In 1222 he gave the church to S. Dominic, who had then founded his Order of Preachers, and the Dominicans have always officiated in the sacred edifice since.

The principal door (in cypress wood) has on the monastery side noteworthy carvings of Biblical stories, by an artist of the VI. century; a monument, so to speak, of the passing from ancient to Christian art. The 24 columns with elegant Corinthian capitals come from the pagan sanctuary, and divide the church into a nave and two aisles. Worthy of note are the tombs ornamented with mosaics of Munoz da Zamorra, General of the Order, d. 1300; by *Jacopo da Turrita*, and that of Card. d'Ausia, by the *School of Bregno*. There is a very fine picture of the Virgin, S. Domenic, and S. Catherine, on one of the altars, by *Sassoferrato*. The cells of S. Dominic and S. Pius V. in the monastery can be seen by the visitor, and the orange tree in the garden, said to have been planted by S. Dominic, and which still bears fruit.

Among the titular cardinals of S. Sabina, three were English, all of whom belonged to the Order of Predicatori, (Preachers).

William Maresfield or Macclesfield of Salisbury who was created cardinal in the month of Decembers 1303, and died the month of August, the following year.

Walter Winterburn, poet, theologian, philosopher, created cardinal by Benedict IX., in 1304.

Thomas Joyce, disciple of Albertus Magnus, co-disciple and friend of S. Thomas Aquinas; S. Antonino bishop of

Florence declared him excellent in letters and humanity. He was the intimate counsellor and confessor of Edward II. of England, who enjoyed the esteem of the pontiff Clement V.

Shortly after being created cardinal he came to Rome where he remained for a brief space, to follow the pope to Avignon. He died in 1310.

The little church of **S. Prisca** is in the street of the same name, and is built on the site of the house of Prisca or Priscilla and Aquila, with whom S. Paul lodged for six months « For they were tent makers ». It is said without any historical certainty, that S. Peter also lodged with them, and that he converted Aquila who was a Jew of Pontus. Both husband and wife were obliged to leave Rome during the proscription of Claudius, and they established themselves in Corinth, where they knew and entertained S. Paul to whom they gave asylum afterwards when he came to Rome, and they had returned.

Two centuries and a half afterwards a church under the invocation of S. Prisca was erected on the site of the house inhabited once by the Apostles, and was the centre of the propaganda of the Christian life and religion.

GHETTO - CENCI PALACE - ISLAND OF THE TIBER - ENGLISH CEMETERY - S. PAUL OUTSIDE THE WALLS - THREE FOUNTAINS.

From Piazza Venezia by Corso Vittorio Emanuele, Via Teatro Argentina, we arrive at Piazza Cairoli, where there is a little public garden, at one side of which the church of **S. Carlo ai Catinari** stands, erected in 1612, on the site of a chapel which was dedicated to S. Biagio. The façade is by *Soria,* and the interior by *Rosati* who arranged it in the form of a Greek cross. *Domenichino* painted the Four Cardinal Virtues in the spandrils of the cupola; the Procession of S. Carlo to stay the plague in Milan, is painted by *Pietro da Cortona*; and the Death of S. Ann, which is on

the altar in the left transept, is by *Sacchi*. On the right, near the tribune, there is a pretty little chapel dedicated to the Patroness of Music, which the architect *Gherardi* constructed for the Academy of S. Cecilia. In the concealed choir there is a good fresco by *Guido Reni*, representing S. Carlo Borromeo.

On the other side of the Via Arenula, two streets lead to the Palazzo Cenci, erected on the spot where the Theatre of Balbus stood from 13 B.C. to the IV. century A.D. The palace of this remarkable family is composed of various houses; that part looking on the Piazza Cenci, was designed by a good architect of the XVIII. century, whose name has been lost.

Near the Ponte Garibaldi, and on the right side of the Via Arenula, the Palazzo of the Minister of Grace and Justice is now in course of construction.

Turning to the left, along the Lungo Tevere Cenci, the new **Jewish Synagogue** is seen on the left, designed in 1904, by *Armani* and *Costa*, in the oriental style of architecture. The building stands in a quarter now transformed and made healthy, where before, for three centuries, and until 1870, the Jews of Rome were compelled to live, separated from the rest of the citizens. Behind the Ghetto, as this place of segregation was called, there is an arch with some columns, vestiges of the famous **Portico of Octavia**, erected by Augustus B. C. 23, in memory of his sister; it sorrounded the temples of Jupiter and Juno, a library and a curia. South of this was the *Theatre of Marcellus*, also constructed by Augustus, in honour of his well-beloved nephew. There are few remains of this building left, only the cavea and the external arches of the lower two stories; those of the third story have disappeared. After the year 1086, the Pierleoni family, who were the owners of the ruin at that time, constructed a fortress on them, and the edifice, after many vicissitudes, passed to the Savelli, and when this family became extinct in 1712, the property fell into the hands of the Orsini, who sold it in 1918 to Donna Vittoria Colonna-Gaetani. There is now a most interesting Gallery of Art in it, belonging to Mr. Ilo Nunez, open to visitors.

In the Tiber near this place, we see the **Isola Tiberina** (Island in the Tiber), which an old legend says was formed by the stoppage of the water, caused by the sheaves of corn and other goods and chattels of the Tarquins being thrown into the river by the people, when the Kings were expelled from Rome, B.C. 510. The island is connected with the river banks on both sides, by two bridges: the Ponte Fabrizio (Pons Fabricius), and the Ponte S. Bartolomeo (Pons Cestius). The first, towards the Capitol, was constructed in stone in place of one in wood, by Fabricius commissioner of the roads, B.C. 192. It is the only one of the antique bridges which remains intact; it is in peperino, recovered with the same stone, and is over 200 feet long, with two large arches, and a small one which serves especially in case of inundation. At one end of the bridge there are on the antique and original parapet two hermes in travertine, with four faces, which have given rise to its common name, Ponte Quattro Capi (Bridge of the Four Heads). The bridge on the Trastevere side was constructed very similar in appearance to the Quattro Capi, by Lucius Cestius B. C. 46, one of the six magistrates whom Caesar entrusted with the gorvernment of Rome on leaving for Spain in 46 B. C. In pagan times there stood an altar on the Island, dedicated to Semo Sancus, a Sabine divinity, and various temples dedicated to Flora, Faunus, Jupiter, and Aesculapius, the latter the most celebrated of all, and for a long time the goal of invalid pilgrims. In the VIII. century the Island belonged to the Anicii family, but later on to the Gaetani, who gave hospitality to Matilda of Canossa, in the tower at the foot the bridge, now transformed into a Jewish hospital. In the XI. century the **Church of S. Bartholomew** was erected on the ruins of the Temple of Aesculapius, and has been restored many times since. The founder of the Priory Church of St. Bartholomew and Hospital, in London was Rahere or Rayer, a favourite and witty courtier of Henry I.

In 1120 he came on a pilgrimage to Rome and here he fell ill and while he was honsed in the hospital attached to this church, he vowed a hospital if he recovered. This happened

and the hospital and the church were speedily built in London.

In 1868 it was decorated with frescoes on walls and vault, by *Padre Loffredo,* representing incidents in the life of the Apostle, and with episodes in the history of the Order of Franciscans, who have been custodians of the sacred edifice for centuries. In the Chapel of the Sacrament on the right of the apse, there are some frescoes of the

Island of the Tiber. *(Photo Anderson).*

Virgin, by *Mercati,* and the cannon ball which we see here, was fired by the French in 1849; it struck the church but did no harm. The chapel on the left of the apse dedicated to S. Paulinus of Nola, possessed the remains of the Saint until a few years ago, when Pius X. permitted their translation to Nola, Some curious epigraphs and representations of boats on the Tiber, are to be seen here; they were done when the chapel belonged to the Congregation of Millers.

The church opposite is dedicated to S. John of God (San Giovanni di Dio or Calabita). It was added to the hospital when that was opened in 1583, by the Saintly Founder of the Knights Hospitallers, called Fate-bene-Fratelli.

Down stream past the Piazza Bocca della Verità, which we described in the preceding chapter, there has been recently (1910-1919) constructed the *Ponte Sublicio,* or Sublician Bridge, if not on the exact spot, certainly very near to the site of the *Pons Sublicius* of Horatius Cocles.

We are now in the quarter called the **Testaccio** at the foot of the Aventine, from which point the church of the Priory of Malta and that of S. Anselm can be seen on the summit of the hill. The Testaccio takes its name from a little artificial hill formed with fragments of terra cotta and vases (*testa* in Latin), accumulated through centuries. The new slaughter house was constructed here at the foot of this hill by the Municipality of Rome in 1890, and in its arrangements is the most complete, and modern of any in Europe.

The **English Protestant Cemetery** is close up against the Aurelian wall which encircles this quarter. It is divided into two sections: the Old Cemetery, opened in 1785, and closed in 1822, and the New Cemetery now in use.

There are some interesting graves in the Old Cemetery, especially that of John Keats, with the inscription: « *This grave contains all that was mortal of a young English poet, who, on his death-bed in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tomb: Here lies one whose name was writ in water* ». *February 24 th.* 1821. And of Joseph Severn, painter, his devoted friend, 1879. Of John Bell of Edinburgh, surgeon, 1820.

The New Cemetery is a perfect garden of handsome tombs, trees and flowers. Among the English and Americans buried here are the sculptors: J. Gibson, 1866; W. W. Story, and Franklin Simmons: and the writers: J. A. Symonds, 1893; Robert Ballantyne, 1882; Costance Feni-

more Woolson, 1882, author of « Anne », « For the Major », « East Angels », etc.

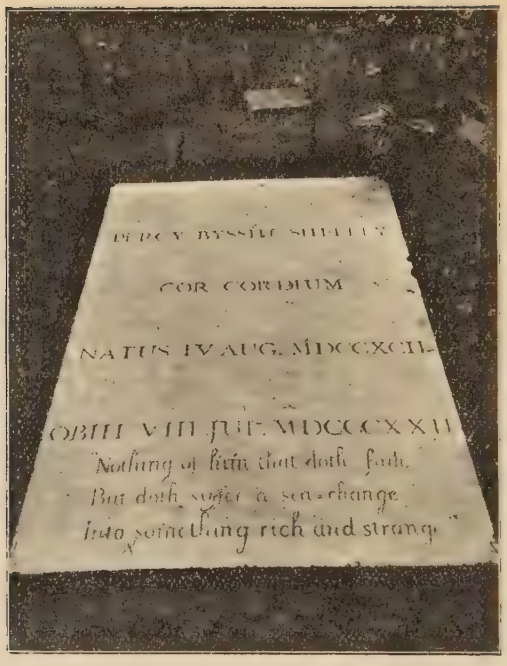
At the foot of the Aurelian Walls, up in the upper part is the memorial to Percy Bysshe Shelley. Leigh Hunt wrote the epitaph : « Percy Bysshe Shelley, *Cor Cordium, natus IV Aug.* 1782, *obiit* 8 *July* 1822 ». To this Trelawney, Shel-

(Photo Anderson).

Tomb of Keats and of Severn.

ley's faithful friend, who died in 1886, at the age of 82, and whose ashes by his own desire were buried next to him, added the lines, from Ariel's Song, in the Tempest which were much loved by the poet :

« *Nothing of him that doth fade,*
But doth suffer a sea change
Into something rich and strange ».


COR CORDIUM
NATUS IV AUG. MDCCXCII
OBIIT VIII JUL. MDCCCXXII
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange

(Photo Anderson).

Tomb of Shelley, a flat stone.

Pyramid of Cajus Caestius The *epulon*, official appointed to provide the sacrificial feasts of the Gods, of the name of Caestius, who died in the middle of the first century B. C. desired to be buried in a tomb in the form of a pyramid; this was constructed along the via Ostiense. It is 116 feet high from the level of the ancient road: in the interior of the base, there is a sepulchral chamber, now empty, decorated with elegant frescoes representing candelabra. The monument is covered with white marble, now blackened by age

and the weather: the last restoration was done in the pontificate of Alexander VII, in 1663.

The **Porta Ostiense** or GATE OF ST. PAUL is the only Aurelian city-gate still in use. It consists of two parts entirely distinct. The internal, is the most ancient and contemporaneous with the walls, 272 A. D. There were two archways: one still open which gives on the Via Ostiense; and the other, (closed at present) which gave on the Via Laurentina.

The external part has a single arch, flanked by two towers, and is due to Belisarius, 530. It was by this gate that the Goths, through the treachery of the Isaurians, entered, sacked and burned Rome in 549. A new and wide avenue, bordered with industrial establishments new general market, gas-house, electric power-stations, glass and iron factories, etc. after a course of little over a mile, leads to the Basilica of St. Paul-outside-the-walls.

About fifty yards before arriving at the Basilica, there was brought to light in 1919 a little Pagan Necropolis, formed of various columbaria, with sepulchral urns, decorations and traces of frescoes of a good epoch, and among the rest some Christian tombs.

The **Basilica Ostiense** or **Church S. Paul** * is one of the most splendid churches of Rome. Over the tomb of the Apostle of the Gentiles, among colombari and tombs of the Via Ostiense there was erected on the property of the Roman lady Lucina, by the friends of S. Paul, a little oratory which was greatly enlarged and transformed into a basilica by Constantine, 324. Later on this was re-built completely and decorated successively by the Emperors Valentinianus, Honorius, and Theodosius. Honorius with his sister Galla Placidia adorned the church with many beautiful mosaics. Between the V. and VI. centuries there sprung up a suburb called Giovannopoli, around the Basilica, which was several times devastated by the Longobards and Saracens.

* See: Tani, *Le Chiese di Roma,* Ed. Celanza, Torino, 1922.

Up to the time of the reformation, S. Paul's was under the protection of England, as the Basilica of S. John Lateran was under that of France, and S. Maria Maggiore under the Sovereigns of Spain. The Abbot of the Monastery up to the time of the Reformation was a Prelate of the order of the Garter.

James II (Stuart) to maintain the right of protection used to send every year his tribute of two candles, on Candlemas day.

The ancient and magnificent church remained intact until 1823, when, through the negligence of a workman, it was almost entirely destroyed by fire. Its re-construction was at once begun by Leo XII. who charged *Polcttì* with the work, and the architect has given us an exact re-construction of the ancient Constantine church, preserving the plan and the antique proportions, but the vault has taken another form, by the will of another architect, contrary to the decision of Pius IX.

The quadrangular portico in front of the principal entrance is not yet finished; the façade is ornamented with mosaics by *Consoni* (1876), in which Christ is represented seated between S. Peter and S. Paul; in the lower part there are Lambs (representing the Faithful), issuing from Jerusalem and Bethlehem: between the windows there are the Four Greater Prophets.

The interior is divided into one nave and four aisles by four rows of columns numbering a total of 80, from Baveno, given by King Carlo Alberto of Piedmont. Two immense monoliths of oriental granite sustain the triumphal arch, both sides of which are adorned with mosaics of the epoch of Galla Placidia, but they have been very much restored. They represent Jesus with the twenty Elders of the Apocalypse, and the symbols of the Evangelists; below are S. Peter and S. Paul. The pavement, for the variety of marbles, and the vault for stucco and gilding, are very rich. The stained glass windows, the work of *Moroni*, were all destroyed by the explosion of a powder magazine, in 1893, but they will be restored in time. Thirty six incidents in the life of S. Paul have been painted between

the upper windows, by various modern artists. A series of medallions of mosaic with the portraits of 266 pontiffs, Pius XI. included, are placed around the church above the arches beginning with S. Peter, whose effigy is in the right transept. Next to S. Peter is S. Linus, the son of the British Chieftain Caractacus and mentioned by S. Paul in the New Testament. The baldacchino over the high altar is the work of *Arnolfo da Cambio;* the very beautiful oriental alabaster columns which formerly held a canopy over this, have been removed and placed inside at the principal entrance. The baldacchino and the marble paschal candlestick, close to the altar, are relics of the ancient basilica. Under the papal altar the bodies of S. Paul and Timothy are preserved and venerated, and at the foot of the steps there are two heroic statues: S. Peter, by *Jacometti,* and S. Paul by *Obici.* There is a painting of the Conversion of S. Paul by *Camuccini,* on the altar in the left transept; the altar and also that in the opposite transept are adorned with malachite, the gift of he Czar Nicholas I. of Russia. Above this latter altar there is a mosaic copy of the Coronation of the Virgin, called Madonna di Monteluce the original of which by *Giulio Romano* is now in the Vatican.

The first chapel in the left transept is dedicated to S. Stephen; the statue of the Saint on the altar is by *Rinaldi;* the Stoning of Stephen is by *Podesti,* and Stephen before the Sanhedrim is by *Coghetti.*

In the next chapel, the Crucifix on the altar is by *Cavallini,* and before it Ignatius of Loyola and his companions took their vows to found the Order of the Jesuits.

The mosaic in the apse belongs to the XII. century but it is very much restored; it represents Christ enthroned with Peter, Andrew, Paul, and Luke at his side, and lower down, the Cross between two Angels, and the Twelve Apostles.

The first chapel in the right transept is dedicated to S. Lawrence, and here the Benedictine Monks say mass daily. The next chapel has the statue of the Titular Saint Benedict on the altar, the work of *Tenerani.*

The Benedictine Monastery is behind the Basilica, but the monks have now built a new residence at the atrium side of the church. The magnificent cloister of the monastery was began by *Pietro di Maria* in 1214 at the expense of Card. Pietro, di Amalfi; who built the north side, and the two *Vassalectus* were completed in 1227 at the expense of Abbot John from Ardea.

The **Abbey of the Three Fountains** is about a mile and a half distant from the Basilica, branching off at the Via Laurentina. It was built in 625, when the locality had still the appellation of Acque Salvie; a tradition fixes it as the scene of the martyrdom of S. Paul.

At first the Abbey belonged to the Greeks monks of S. Basil, then to the Cistercians sent by S. Bernard, and finally in 1808, it passed to the French Trappists to whom it still appertains. It is situated in a very malarial locality, but the monks, by cultivating the ground, and planting a number of eucalyptus trees, have succeeded in rendering the place salubrious.

There are three separate churches in the Abbey: the Church of SS. Vincent and Anastasius; the Church of S. Maria in Scala Coeli, and the Church of S. Paul of the Three Fountains.

The Church of SS. Vincent and Anastasius constructed in 622, was restored in the XII. century, and as it has never been altered by additions or restorations since, it is very interesting. There is a singular cloister attached to it belonging to the VII. century, unique of its kind; also the monastery inhabited by S. Bernard.

The Church of S. Maria in Scala Coeli erected in 1582, on the site of a more ancient chapel in which S. Bernard while celebrating mass one day had a vision of a mysterious ladder by which the souls mounted to Heaven from Purgatory hence the name of the church. The architect of the building was *Giacomo della Porta,* who adopted the designs left by *Vignola.*

The Church of S. Paul of the three Fountains is at

the end of a short path through the garden; it was erected in 1590 by *Giacomo della Porta,* on the spot where the Apostle was beheaded.

The mosaic with the four female heads representing the four seasons was brought here from Ostia to ornament the pavement.

X.

TRASTEVERE AND JANICULUM.

The whole district called the **Trastevere** lying at the foot of the Janiculum, on the right bank of the Tiber, has preserved its own proper physiognomy across the centuries; the inhabitants have always been known for their independent, fierce, and generous character. In times remote, the Trastevere made part of Etruscan territory; later on, under the Empire, when there were only gardens and a few public buildings here, it became the seat of several Oriental colonies, especially that of the Jews. In the Middle Ages the Papareschi, the Anguillara, the Romani, and other noble families had their fortresses in the Trastevere. Three grand abbeys were established here in the VIII. century: the Abbey of S. Biagio, now the Church of S. Francesco a Ripa; of SS. Cosma and Damian, now church of S. Cosimato; and of S. Maria in Castro Aureo, now S. Pietro in Montorio. The Emperor Aurelianus surrounded the Trastevere with walls from the Porta Settimiana, not far from Ponte Aureliano (Ponte Sisto), rising in a straight line to the Janiculum at Porta Aurelia, (San Pancrazio), and descending to the Tiber at Porta Portuense, not far from the present Porta Portese.

Urban VIII fearing the hostile action of the Duke of Parma began in 1642 a new line of walls on the ridge of the Janiculum, which are still kept in repair.

They start from the Porta Cavalleggeri, near St. Peter's, and reach the Tiber at Ripa Grande.

The Trastevere is now connected with the city by five

bridges: Ponte Sublicio, Palatino, Quattro Capi, Garibaldi, and Sisto.

The **Ponte Garibaldi** leads to the Piazza d'Italia, and on the left the statue of Belli, the great satirical poet who depicted so lively the Rome of 1830-1840, was erected in 1910, the work of the sculptor *Tripisciano*.

A little beyond this there is an old turreted fortress, the **Casa degli Anguillara** restored in 1902 by *Fallani*, which has now resumed its primitive aspect of the XII. century. It is now the club house of the Dante Society, and is sometimes called Casa di Dante; it also serves as a museum, a library and a lecture room.

The **Basilica of S. Crisogono** (1) stands opposite, erected on the house in which the Martyr lived, and where he suffered, a victim to the persecution of Diocletian. The antique church has almost disappeared, and the present one is a late restoration; it was completely transformed in 1624 by *Soria* for Card. Borghese.

The interior is composed of one nave and two aisles, divided by columns which once adorned a Temple of Septimius Severus. There was at one time a good painting by *Guercino*, on the vault, representing the glory of the Titular Saint; it is now in the possession of the Duke of Sutherland; this which we see here is a modern copy. The cosmatesque pavement is one of the finest of any church in Rome; it is attributed to the *School of Paolo Romano*. Rare and curious are the two porphyry columns supporting the the arch of the tribune, and the four columns of the baldacchino. Excavations recently made under the Basilica, have brought to light, besides part of an ancient church erected by Gregory III (731-741), and frescoes of his day, the remains of two different Roman houses.

Stephen Langton, Professor in the University of Paris, and afterwards Archbishop of Canterbury, a prince of philosophers, erected the archiepiscopal palace in this latter city, and encouraged the Order of S. Francis to settle there. He had great political influence in England, and con-

(1) For further details see: Tani, *Le Chiese di Roma*, Ed. Celanza, Torino, 1922.

tributed much to the conception and the redaction of the « Magna Charta ». He was also a good author, and he divided the Bible into chapters as we see it at the present day. He had a continual struggle to be recognized cardinal by King John (Lackland), but called to Rome by the pontiff, he lived honoured in the papal family, and was nominated by the pope, Cardinal of S. Crisogono; he died in 1228.

Here was buried Robert Somercote, Cardinal of S. Eustache.

In Via Monte dei Fiori, opposite this church, the excavations of 1866 made ten metres below the level of the pavement, have uncovered some parts of the *Excubitorium* or post of the Station of the VII. cohort of the Vigils, a militia created by Augustus to combat the fires so frequent in his time, and to maintain the public order in the night. These excavations may be visited.

The construction of the **Excubitorium** goes back to the II. century A. D., and consisted of a central atrium around which several chambers opened, among which were a *lararium* or chapel, a bath room etc.

The Via Genovesi leads to the Church of S. Giovanni which Card. Cicala, a Genoese by birth, founded in 1481, together with a hospice for his countrymen. The church is interesting for the beauty of its cloisters, the work of the *School of Meo del Caprina.*

Turning down the Via S. Cecilia we come to the Piazza of the same name, where at the corner there is a Mediaeval church, recently restored.

St. Cecilia, (1) originally a little chapel or oratory, was opened by Urban I. in the house of the Caecili, and this was transformed into a church by Paschal I., and restored afterwards at various epochs, until in 1599 the building took its present form. In the interior there is the tomb of the English Cardinal Adam Easton, (d. 1398), by a *Magister Romanus* (?); this is on the right of the principal entrance, and on the left, the tomb of Card. Fortiguerra, attributed

(1) For further details see: Tani, *Le Chiese di Roma,* Ed. Celanza, Torino, 1922.

to *Mino da Fiesole*. The church has a nave and two aisles, and in the vault of the central one there is a painting of S. Cecilia in Glory, by *Conca*. In the right nave there is a little oratory with frescoes by *Paolo Bril*, and under this place there are traces of a hypocaust of the house of Valeri, or of the Caecili. In the sacristy opposite this oratory, the vault is frescoed by *Pinturicchio*, and there is a little bas-relief representing the Virgin, by *Mino*

Interior of St. Cecilia. *(Photo Anderson).*

da Fiesole. The altar of the relics is in the right nave in the church, and at the end of this nave the entrance to the underground chapel will be found. This chapel was completely restored by Card. Rampolla after 1905, and is rich in granite columns from the Island of Giglio; the pavement is in *opus alexandrinum*, and the vault in polychrome and gilded ornamentation. The mural mosaics represent Saints Cecilia, Agnes, Agatha, Valerian and Ti-

burtius. The statue of S. Cecilia is by *Aureli*. Opposite the Presbytery (in the church), there is a rich marble rood screen, and on the vault of the apse the mosaic of the IX. century represents Jesus with Peter and Paul, Valerian, Caecilia, Agatha, and Paschal I. the founder of the church. The baldacchino which is supported by four splendid columns of pavonazzetto marble is the work of *Arnolfo da Cambio* (1298). Under the high altar there is a statue of

St. Cecilia. *(Photo Anderson).*

S. Cecilia, posed as the body was found in the catacombs (where the crypt was opened in 1500), in the same position in which Paschal had deposited it, when he carried it from the catacombs of S. Sebastian. It is the work of *Maderno*.

The Church of **S. Maria dell'Orto** in Via Anicia was designed by *Michelangelo* for the University (to-day the

Confraternity) of cheesemongers, and gardeners. The building was continued by *Giulio Romano,* and completed by *Martino Longhi* who added the façade in 1566. The interior is noted for the richness of its gilded stuccoes, and for the « Annunciation » in the first chapel on the right, painted by *Taddeo Zuccari.* The Church of **S. Francesco a Ripa** is at the end of the same street, built on the site of the Abbey of S. Biagio de Hospitale, and at one time it served as the temporary residence of S. Francis of Assisi, when he came to Rome the first time (1219). The present church is due to Count Rudolph dell'Anguillara. In the interior, the first chapel on the right contains a statue of S. Louisa Albertoni by *Bernini,* and in the second there are some tombstones of the Frangipani. From the sacristy, where there are some tombstones of the Orsini and the Anguillara, access is had to the antique cella of S. Francis, which has been made into a chapel.

The monastery of the Franciscans has recently been transformed into barracks for the Bersaglieri; it contains a little museum.

The extensive **Hospice of S. Michele** is behind the barracks, founded by Monsignor Odescalchi, and opened in 1689, enlarged later on, and endowed by various popes. It consists chiefly of a home for poor old Romans of both sexes, but there is an artistic school for young boys and girls who learn here the trade or profession they intend to follow: drawing, design, engraving, printing, tapestry weaving, etc. At one time there was added to the building a Reformatory prison for adults.

The Tiber flows in front of the Hospice, and the little harbour of Ripa Grande was constructed exactly here, in 1692; to-day it is but a simulacrum of the ancient port.

The Via della Luce leads from S. Francesco a Ripa to Piazza Mastai, opened in 1864, when Pius IX. had the tobacco factory erected here by *Sarti,* which still serves its original purpose.

Turning towards the left in the Viale del Re, we see

the **Hospice of S. Cosimato,** a refuge for poor old people. It is a very ancient building and contains two very fine cloisters, one of the XII. century, and the other of the XIV. The Institute Superiore delle Poste is farther down the Viale, near a building, the Palazzo dei Concorsi serves for the examination of candidates for public offices. Beyond this was the old railway station, now closed for traffic, and a new and more commodious one built about half a mile from here, at the foot of the Monteverde hill, outside the walls Urban VIII. On this hill there is now rising a new and charming suburb of Rome.

Traversing again the Viale del Re, and the Via S. Francesco, we arrive at the Piazza and **Church of S. Maria in Trastevere** where there is another artistic fountain. It is believed that the Trastevere Basilica was the church in Rome dedicated to the Virgin, and in which the Christians could publicly and openly celebrate their worship. The church is certainly anterior to the time of Constantine, since tradition relates that the wine tavern keepers, wishing to get possession of the locality where the Christians were accustomed to pray, applied to the Emperor Alexander Severus to decide between them and the Christians. The Emperor refused their request, saying that it was preferable that the locality should remain in possession of those who prayed to some divinity, rather than it should become a place to corrupt men.

It is certain that Pope S. Calixtus built an oratory here in the year 223, which after many transformations, destructions, and restoration, took the form of a basilica in 1140, under Innocent III. and this form it still retains. The upper part of the façade is ornamented with mosaics of the XII. century, representing the Saviour surrounded by Angels, and the Virgin and Child, and ten Matrons. The interior preserves its XII. century appearance; the pavement is a good example of the *opus Romanus* of the Cosmati, and in the elegant vault designed by *Domenichino,* there is a painting on copper, representing the Virgin, by the same artist. On the right between the first and second column,

(22 granite columns divide the church into one nave and two aisles), there is an elegant ciborium by *Mino da Fiesole*, and the « Crucifixion » in the fourth chapel on the right is attributed to *Cavallini*. The chapel of the Strada Cupa (Dark Way) at the end of the nave was erected from designs of the same *Domenichino* who began the fresco decoration, but the only part of his work we see now is a child in the act of distributing flowers. This chapel was restored by

S. Maria in Trastevere. *(Photo Anderson).*

Cardinal Stuart Duke of York. The high altar is ornamented with four columns of porphyry, and under it there are the relics of four canonized popes. The *fons olei* or fountain of oil, which tradition says flowed on a certain Christmas Eve, in honour of the birth of the Redeemer, is immediately in front of this altar; Mediaeval chroniclers say it gave the title to the Basilica.

The tribune is adorned with mosaics of the XII. cen-

tury, representing the Cross, the Seven branch Candlestick and the Symbols of the Evangelists, and lower down (in the centre) Jesus and the Virgin, on the left of whom are S. Calixtus, S. Lawrence, and Pope Innocent II. On the right are S. Peter, Cornelius, Julius, and Calepodius. Below these there are seven fragments of a mosaic decoration referring to the Virgin, attributed to *Cavallini.*

The tomb of Card. d'Alençon (1406), brother of Philip le Bel, and the tomb of Card. Pietro Stefaneschi (1417) both by *Magister Paulus,* are on the wall near the chapel of the Sacrament.

This old Chapel of the Sacrament, at the end of the left aisle, was designed by *Onorio Longhi,* for the Altemps.

In the vestibule of the sacristy there are fragments of ancient mosaics, and in the interior of the sacristy there is a very good painting by the *School of Perugino.* Among the Cardinals of this title is Campeggio, Legate to Henry VIII of England, whose tomb is in the porch of the basilica. And also the Archbishop of Baltimore J. Gibbons, 1887-1921.

Following the Via della Paglia and the Piazza S. Egidio, we arrive at the Church of *S. Maria della Scala,* the work of *Francesco da Volterra;* the façade however is by *Mascherino.* The magnificent tabernacle, rich in precious marbles, on the high altar, was designed by *Rainaldi.*

There are two very good pictures in this church: one by *Gherardo delle Notti* (Honthorst), in the first chapel on the right; the other by *Saraceni* representing the Death of the Virgin is in the second chapel on the left.

The **Porta Settimiana** one of the gates of Rome, constructed in 1500, and restored in 1798, is only a few paces from this. It replaces the ancient gate in the Aurelian walls, and takes its name from some buildings erected by Septimius Severus in the vicinity. The Via della Lungara beyond this gate has some buildings worthy of notice, especially the *Palazzo Corsini* and *the Farnesina.*

The **Palazzo Corsini** (N. 10) is to-day the seat of the

Academy of the Lincei, and contains besides, a rich Gallery of Fine Arts. It was constructed in 1737, for Card. Neri Corsini, from designs by *Fuga,* partly on the site of the palace of the Riari, nephews of Sixtus IV. The double staircase is among the most imposing of any of the palaces of Rome. The celebrated Christine, Queen of Sweden, lived and died in the original palace here, in 1689. This Princess was accustomed to give melodramatic representations in the garden of the palace grounds which now in great part, have been transformed into a **botanical garden.** These plays were written specially for Queen Christine, by the most illustrious Italians.

On February 2. 7. and 9. 1657 she gave three solemn Academies and festivals in honour of the British Ambassador Lord Castlemaine: the orchestra had 150 musicians and 100 singers. In the throne room there were 150 ladies of the Roman aristocracy in attendance and besides all the élite there were also nine cardinals, who however came only the second day of the feast.

Gallery of Ancient Art we give here a list of the most important paintings in alphabetical order of the authors.

Fra Angelico: The Universal Judgment. *Antoniazzo Romano*: Virgin and Child. *Fra Bartolomeo*: Holy Family. *Benone*: S. Cecilia and an Angel. *Bronzino*: Hebe; Portrait of Stephen Colonna. *Canaletto*: Several views of Venice. *Dolci*: S. Apollonia; S. Agnes. *Dosso Dossi*: Portrait of an Unknown Person. *Van Dyck*: Virgin and Child. *Francesco Francia*: S. George and the Dragon. *Giorgione*: S. George and the Dragon. *Gaulli*: Portrait of Bernini. *Lorenzo da San Severino*: Virgin and Child. *Raphael*: The Child Jesus. *Reni Guido*: The Daughter of Herodias: the Magdalen *Ribera*: The Old Workman; Prometheus Bound. *Salvator Rosa*: Several Landscapes. *Rotari*: A Young Girl weeping, and a Girl laughing. *Rubens*: S. Sebastian. *Sassoferrato*: Virgin and Child. *Strozzi Pietro*: A. Mendicant. *Sustermanns*: Portrait of a Woman. *Tintoretto*: The Woman taken in Adultery. *Titian*: Portrait of Philip II. of Spain; Portrait of Card. Farnese; Venus and Adonis.

On the upper floor is the Cabinet of Etchings and Engravings, very extensive and rich.

The **Farnesina** opposite the Palazzo Corsini, a little gem of a palace, was constructed from designs by *Baldassare Peruzzi,* for the Banker Chigi, in 1508, and after various vicissitudes it is now rented to the present Prince Chigi, from the owner, the Duke of Caserta. It was erected to receive Leo X. and has been the scene of many brillant receptions, and sumptuous feasts. Nothing now remains of its greatness, but the splendid frescoes executed under the supervision of *Raphael,* by his scholars: *Giulio Romano, Il Fattore, Raffaellin del Colle,* and *Giovanni da Udine.* In the first hall on the ground floor, the frescoes represent on an azure ground surrounded by garlands of fruit and flowers, the myth of Cupid and Psyche, so elegantly narrated by Apuleius in his « Golden Ass. » The subjects painted on the vault are Jupiter and the Council of the Gods, and the Banquet of the Gods.

The hall on the left was originally an open loggia, looking on the Tiber. In it *Raphael* has painted entirely with his own hand the celebrated Galatea in her shell, drawn by two dolphins, as she flies from the importunities of Polyphemus. The tympanums and the lunettes contain frescoes of the constellations and mythological subjects, by *Sebastian del Piombo.* All the other frescoes of the vault and the walls, painted with the story of Perseus of Callixtus, and the signs of the zodiac, are by *Baldassare Peruzzi,* who also decorated the Salone or Grand Hall of the first floor where the celebrated frescoes of *Sodoma* are: « The Marriage of Alexander and Roxana » and the « Family of Darius ».

A little farther on the street the new prison of Regina Coeli is built on the site of a church dedicated to the Virgin, opposite to the Bridge Mazzini, constructed by the Municipality of Rome in 1907. The *Palazzo Salviati* is not far from this; it is noted for having given hospitality to Henry III. of France, when the Monarch was in Rome. It is built from designs by *Nanni di Baccio Bigio,* and frescoed

by *Morandi, Titi,* and *Cerquozzi.* It passed afterwards to the Pontifical Government which established in it the seat of the City Archives, and later on, the Ministery of the Armoury, but under the Italian Government it has become a Military College. The grounds formed at one time the Botanic Gardens, under the direction of the illustrious Sanguinetti. The city gate called Porta Santo Spirito, is at the end of the street; a massive and strong construction, which along with the admirable bastion adjoining it, was erected by *Antonio San Gallo the Younger,* when Paul III. restored the ancient Leonine walls which encircled the Borgo.

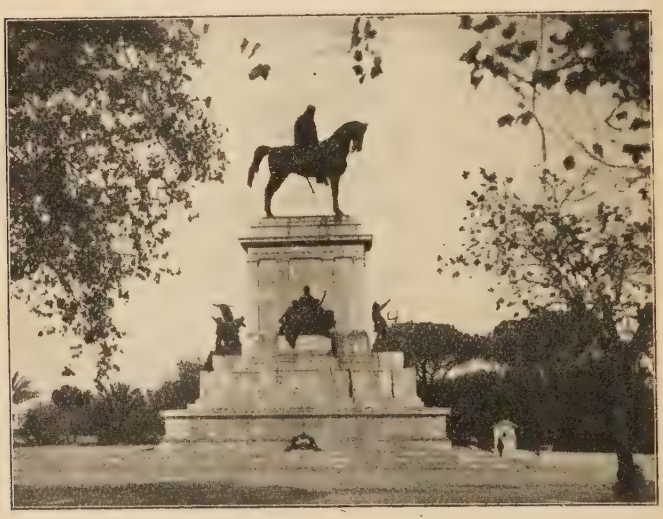
The carriage road and the ascent of **S. Onofrio** conduct to the church of the Saint. The portico of the building is formed of nine columns, with lunettes frescoed by *Domenichino* representing the baptism, penitence, and ecstasy of the holy Hermit, to whom the church was dedicated when it was built in 1430, by some Franciscan monk, who afterwards gave origin to the new Order of S. Jerome. The tombstone of Forca Falena, one of the founders ot the church, is set in the wall on the right of the entrance. In the interior the first chapel on the right is dedicated to S. Onofrio; the vault is decorated by *Baldassare Peruzzi.* In the second chapel there is a Madonna by *Annibale Caracci,* and the splendid tomb of Card. Sacco (1505), adorned with a fresco of the Virgin and S. Ann, by *Pinturicchio:* the apse is frescoed by *B. Peruzzi* with incidents in the life of the Virgin. Tasso's Tomb, sculptured by *Fabris,* in 1857, is in the first chapel of the left, and the second chapel contains the tomb of Card. Mezzofanti, the celebrated polyglot; that of the Painter Celentano (d. 1863) is in the last chapel of this side.

The entrance to the monastery is by a door at the side of the church and by the little cloister of the Cinquecento, where there is a fresco said to be by *Boltraffio,* and the little Tasso Museum in memory of the unfortunate Poet, who after a short residence of only one month here, died aged 51, on the 23rd of April 1565.

Tasso's Oak is close by, under which the Poet was accustomed to sit and meditate. From the amphitheatre here,

a splendid view of the city can be had. The popular S. Filippo Neri often preached to his audience in this place, and executed his celebrated oratories which have given name to the religious Order which he founded.

We are now on the Janiculum, in the promenade called the *Passeggiata Margherita* formed with sections of Villas Lante, Conti, Corsini, and others. The hill derives its name from the mythical god Janus, who dwelt on it, and taught



Monument to Garibaldi. *(Photo Anderson).*

the aborigenes agriculture. The Etruscans built a fortress on it, and Augustus included it in the city, but although covered with villas, it never had a numerous population. It has recently become a public promenade along which there have been placed busts of those illustrious heroes who signalized themselves in the wars of independence of Italy. On the highest point of the hill there rises the superb monument of Giuseppe Garibaldi, on the pedestal of which

there are various allegorical groups, the work of *Emilio Gallori,* placed here in 1895.

The Faro or light-house, on the Passeggiata, has been the gift of the Italian colony of the Argentine Republic, in 1911.

By taking the Via S. Pancrazio on the right of the entrance to the Passeggiata, and the Via Masina on the left, we have before us the new and very elegant **American Academy** for students of both sexes, of the United States, who come to Rome to study art and archaeology. The **Porta S. Pancrazio** is farther on, which in ancient times had the name of Porta Aurelia, until the VI. century, from the Consular Way, the principal road which starting from this point reached the Tyrrhenean Sea, and then going along by the litoral, penetrated into France and Spain. It was reconstructed in 1857, a few years after it had been damaged by the heroic defence of the Romans against the French troops of Oudinot. The walls here are those of Urban VIII, (1642), who completed the work of his predecessors. The historical Villa del Vascello is outside the gate, and a little beyond it is the **Villa Doria-Pamphili** the most magnficent of all the Roman suburban villas: the grounds exceed four miles in circuit. The fountains were designed by *Algardi.*

The Basilica of S. Pancrazio is farther on, erected in the year 505, over a series of catacombs. (*)

Returning to the city by Via S. Pancrazio, we pass the **Pauline Fountain**, an imposing display of water with five rich jets from as many arches. It was erected by the Pontiff Paul V (Borghese), who restored the Trajan aqueduct, and by means of it carried a large stream of water to Rome from the Lake of Bracciano. *Carlo Fontana* gave the design of the fountain, and constructed it in 1612.

The **Church of S Pietro in Montorio** (a little farther down) was built in the IX. century on the site of another church, to which was united an abbey called S. Maria in Castro Aureo, from the yellow sand which is found on the

(*) See Tani: *Le Chiese di Roma,* Ed. Celanza, Turin 1922.

Janiculum. When the Abbey was abandoned in the XV. century, a tradition was given credence to, that on the hill, and precisely on this spot, S. Peter suffered martyrdom, though more serious records say that the martyrdom took place in the Campo Vaticano. The present church is probably the work of *Meo del Caprina* who, by order of Sixtus IV, reconstructed the old church from the foundation, Ferdinand the Catholic, King of Spain, contributing towards the

Pauline Fountain. *(Photo Anderson).*

expense as patron of the church. The building has been restored often since, the last restoration having taken place in 1916-1917. The interior is simple; the first chapel on the right has pictures of the Flagellation and the Transfiguration, by *Sebastian del Piombo,* and on the shell-shaped vault of the chapel adjoining, there are some frescoes by *B. Peruzzi,* who also decorated the arch of the next chapel with the Four Sibyls. The statues in the chapel to the right of

the high altar are allegorical of Religion and Justice, and are by *Vasari* who was the architect of this particular chapel, and painted the conversion of S. Paul on the altar, in front of which is the « Baptism of Christ », by *Volterra*. The celebrated « Transfiguration of Christ » now in the Vatican Pinacoteca, was painted by *Raphael* for the high altar of this church. Near the entrance there is the beautiful tomb of Archbishop Muuicipio, (d. 1510), by *Dosio*.

The Raimondi Chapel dedicated to St. Francis of Assisi, the first on the left, is a real masterpiece of the Barocco Style; it was designed und built by G. L. Bernini. In the pavement of the central nave, and in front of the high altar is the nameless tomb of Beatrice Cenci; also the slab tomb of Hugh O' Neil (d. 1616) of the Blood Red hand, of Baron Dungannon, Earl of Tyrone (d. 1609), and the tomb of Roderick O' Donnel Earl of Tyrconnel (1608) who implicated in the intrigues against Queen Elizabeth, and James I., in 1598, fled their country and died in exile in Rome. From the sacristy we pass to the TEMPIETTO, a notable work by *Bramante*, who was inspired by classic models.

The monastery attached to the church was originally intended for the Franciscans, but it is now the Royal Academy of Art of Spain, founded in 1881.

Descending now by the Via Garibaldi, and then by the Vie Goffredo Mameli and Morosini we reach the Viale del Re mentioned above.

XI.

THE IMPERIAL FORA - THE COLOSSEUM THE CAELIAN HILL.

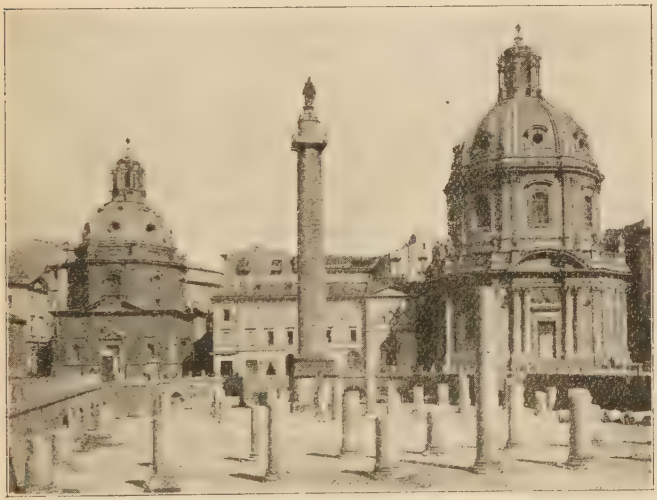
PIAZZA VENEZIA - TRAJAN'S FORUM - FORUM OF AUGUSTUS - FORUM OF NERVA - ARCH OF CONSTANTINE - HOUSE OF NERO - CHURCH AND HOUSE OF S. CLEMENT - CHURCH OF THE SANTI QUATTRO CORONATI - THE CAELIAN HILL.

At the foot of Quirinal, Viminal and Esquiline hills, where is now the Piazza Venezia and as far as the Colosseum, on the east of the Roman Forum, the five great imperial forums constructed severally by Julius Caesar, and the Emperors Augustus, Vespasian, Nerva, and Trajan, stood. They consisted of vast rectangular plots of ground covered with porticoes, basilicas, temples, columns, honorary arches and statues. All these constructions, despoiled, and partly destroyed, disappeared across the centuries, buried under new houses, churches, and gardens.

However as the remains still existing of these forums are certainly very fine, the Italian Government has undertaken their excavation, and when the work is accomplished we shall be able to admire once more the interesting and beautiful group of the remains of these imperial constructions.

That part of **Trajan's Forum** which has been excavated lies to the left of the Victor Emmanuel Monument, at a lower level than modern Rome. The Forum was constructed

A. D. 113 by Apollodorus of Damascus, and was most magnificent, consisting of many splendid edifices, none of which now remain; only the monumental marble column is left with the quadrilateral base sculptured with trophies, and victories, and this was the Tomb of Trajan. The Column is wound round with marble reliefs, recording the Emperor's campaign against the Dacians; a statue of Trajan crowned the summit, but that has long since disappeared, and was



Forum and Column of Trajan. *(Photo Anderson).*

replaced by the present statue of S. Peter, by Sixtus V. in 1585. The broken columns erected *in situ* belonged to the Ulpian Basilica.

Two churches now occupy the site of the Temple of Trajan; that near the steps leading to the Via Nazionale is dedicated to the **Most Holy Name of Mary** and was erected to solemnize the liberation of Vienna from the Turks in

1683. The other church called **S. Maria di Loreto** was constructed in 1500 by the Confraternity of Italian Bakers, on the ruins of a more ancient church by *A. da San Gallo,* but the bizarre lantern of the cupola is the work of *Giacomo del Duca.* The interior is an octagon, and contains some good paintings referring to the life of the Virgin; a statue of S. Susanna, by *Duquesnoy;* another of S. Cecilia, by *Finelli,* and a very fine mosaic by *Rossetti,* (1554), representing S. Catherine of Alexandria.

The Via Alessandrina on the other side of Trajan's Forum, divides the **Forum of Caesar** from that **of Augustus.** We see the remains of the latter in the Via Bonella, consisting of a three fluted Corinthian columns of the Temple of Mars Ultor, and part of the immense surrounding walls, over 105 feet high, formed of huge blocks of peperino; the south hemicycle with the niches once occupied by the statues of the Roman heroes. There are a few remains of the **Forum of Nerva,** in the adjacent Via della Croce Bianca. This forum, commenced by Domitian and finished by Nerva was a long, narrow enclosure 117 metres by 39. The enclosure walls, built of peperino and coated with marble, were lined with fluted columns supporting a richly carved entablature, on the attic of the two columns remaining is a figure of Minerva in relief, and the frieze is decorated with scenes representing the arts of peace; spinning, weaving, etc. The great mediaeval tower in the Piazza delle Carrette was built by *Riccardo Conti,* brother of Innocent III. The Via del Colosseo, opposite, leads to the:

Flavian Amphiteatre commonly called the **Colosseum.**

In the depression between the Caelian, the Palatine, and the Esquiline Hills, where Nero had constructed his lake, Vespasian, soon after the death of Nero, commenced to build the grand amphitheatre, which Titus continued, and inaugurated A. D. 80, with spectacles which lasted 100 days, during which more than 5.000 wild beasts were slain.

The building was adorned by Domitian, and by the Antonines after him. It was restored by Heliogabalus and Severus in 223 after the fire of 217 when the upper story

was built of stone; the last spectacle was given in it in the year 523 by Anicius Maximus.

For the special disposition of the arena, and on account of the great number of spectators which the amphitheatre accommodated, there were often represented gladiatorial spectacles, wild beast chases, aquatic sports, and a great variety of triumphal festivals such as those celebrated by the Emperor Philip in the year 249, on the occasion of the millennium of Rome. Martyrs of the Colosseum: St. Ignatius of Antioch, 107 A. D., SS. Abdon and Sennen, 250; St. Vitus, St. Crescentia, S. Modestus, 303; etc.

The building has the form of an elipse, four stories high, the first three stories corresponding to the arches built one row above another, as we see on the outside; these three stories were constructed by the Flavian Emperors. The fourth story, which on the exterior has a plain wall, was added by Alexander Severus, (223). The cornice at the top is furnished with regular apertures for the passage of sailyards covered with bronze, which supported the awnings destined to protect the spectators from the burning days of the sun, especially when in the last days of the Empire, the spectacles lasted from morning till night.

The edifice was in travertine on the outside, and in concrete covered with brick, stucco and marble in the interior. The arena (282 feet and 177) was in wood, and at about nine feet below the present level, and under it recent excavations have brought to light corridors used for the passage of slaves, and the cages of the wild beasts, beside a conduit which rendered it possible to supply water enough for the aquatic sports. Other constructions have been unearthed, the use of which is unknown to us. These are all of the time of the Flavian Emperors and of Alexander Severus, with restorations by Theodoric.

The cavea (arena) comprised the podium also. This was the platform which ran all round the building, at about 20 feet above the level of the arena, and contained the balcony of the Emperor, the seats of the Ambassadors, and the members of the various religious colleges, Magistrates

etc. The seats for spectators were arranged by social class, and were in three rows rising gradually by steps; the first row of 24, the second of 16, and the third of 10 steps, and these three rows could accommodate over 50.000 persons. At first the fourth, or uppermost row was constructed in wood, but was afterwards replaced by stone by Alexander Severus, who added above it again a gallery with a colonnade all round the edifice, and here were the places for the women and the populace.

(*Photo Anderson*).
The Flavian Amphitheatre or Colosseum.

The entrance to the amphiteatre was by openings called *vomitoria*, which gave on the stairs and the corridors, and *designatores* (stewards) indicated to the spectators the places corresponding to the number of a theatre ticket, which was given gratis to all. The whole external façade of travertine was never covered with marble as some affirm.

The numerous holes, which disfigure the arcades, were made in 663 by order of the Byzantine Emperor Constance in attempt to extract the then valuable iron of the clamps.

Destroyed partly by earthquake, and partly by the ruthless hand of man, the Colosseum has a long and varied history, always interesting. First it became a fortress of the Frangipani; then it passed to the Annibaldi; afterwards it was for a long time the scene of sacred representations, or miracle plays from 1490 to 1540; and once, in the Middle Ages, a bull fight was held in it. Part of it was used for an hospital, and other parts for various factories; much material was carried away from it to erect other buildings in Rome, as the Palazzo Farnese, the Palazzo Venezia, and others. It was only at the beginning of the XIX. century that any attempt was made to preserve what still remained of this edifice, which was among the grandest, the most magnificent, and the most imposing of all the constructions of Imperial Rome.

Dimensions: Height 160 feet. Outer circumference 573 yards. — Greater axis: exterior 205 yards. — Minor axis, exterior 170 yards. — *Arena,* long 94 yards, large 60 yards.

Emperors: Vespasian 69-79 a. D. — Titus 79-81. — Domitian 81-96. — Alexander Severus 222-235.

Triumphal Arch of Constantine.

This grand and well-preserved arch, constructed in blocks of marble, was erected to celebrate the victory of Constantine over Maxentius A. D. 312, at Saxa Rubra, near the Ponte Milvio, as the dedicatory inscription on the attic declares; and is almost a symbol of the end of Paganism and of the antique world. The ornamental sculptures are contemporary with the fabrication of the monument; the other parts have been taken from the Arch of Trajan on the Appian Way, and some from Trajan's Forum in the city. The Victories and Prisoners of war at the base are in the marble called *giallo antico,* and the statues of Barbarian Prisoners above the columns, all of mediocre workmanship.

The grand quadrilateral bas-reliefs however are interesting, as they represent episodes in the Dacian war, conquered by Trajan. Very beautiful too are the round medallions with incidents in the government of that Emperor.

The conical fragment of the **Meta Sudans** near the Arch is all that remains of the great fountain that ornamented the Piazza, and threw its jets of water high in the air. On the platform on the east of the Meta Sudans, the Emperor Hadrian erected the Temple of Venus and Rome, and at the base of this platform the quadrilateral mound which we see, was the base of the colossal bronze statue of Nero.

The entrance to the *Domus Aurea* or **Golden House** of Nero, is at the beginning of the Via Labicana, on the left.

After the fire which devastated Rome A. D. 64, Nero employed the architects *Celerus* and *Severus* to build a residence « worthy of the Lord of the World ». The grounds and edifices of this « Golden House » covered part of the Palatine, part of the Esquiline, and the valley between the two hills. All over an area of more than half a mile square, there were edifices, gardens, lakes, harbors, etc., profusely ornamented with statues and other works of art, which Nero had carried away from Greece; some of these have been brought to light in these recent times.

All the walls of the various edifices were luxuriously adorned with frescoes and gilded stuccoes, elegant in effect but poor in execution, and from the gilding it got the name of the « Golden House ». It remained unfinished at Nero's death, and the work was continued by Vitellius. Vespasian opened to the public all that part between the two hills, where the lakes and the colossal statue of Nero were, and in part of the grounds he constructed his amphitheatre, the Colosseum. Titus and Trajan took away the works of art, filled the ground floors of the palace proper, and built over it two distinct Thermae, the ruins of which still bear their names.

For many centuries no more was heard of this gigantic

construction, and of these Thermae, and it was only at the beginning of the XVI. century that some of the rooms were discovered, and visited by several persons, among whom was *Giovanni da Udine,* who got his inspiration for his frescoes in the Vatican, from those he saw here. In our own day, the work of excavation, has been carried on and in time we will describe what has been discovered in the rooms and corridors which contain interesting documents of History and Art.

The ancient **Basilica of S. Clement** (*) is in Via S. Giovanni Laterano, not far from the Colosseum. The church dates back to the days of Constantine, who erected it on the paternal house of Clement the « *fellow-worker* » of S. Paul and third Bishop of Rome. It, along with the whole neighbourhood was destroyed by the incendiary fire of Robert Guiscard in 1084, and on the buried ruins Paschal II. built the present edifice, on a new and ligher level of the road. It was restored as we see it now, for Clement IX., by *Carlo Fontana,* who left intact all he could of the primitive church. The atrium in front of the principal entrance has a portico adorned with six marble columns; the interior is divided into a nave and two aisles which have a beautiful cosmatesque pavement, and this with the *schola cantorum* (choir), and the two ambones or pulpits, were all restored by John VIII.; the tabernacle is a work of the XII. century. To this period also belongs the magnificent mosaic in the vault of the apse, where in the scroll, we see the « Crucifixion », the Virgin, John the Baptist, and various Saints and Doctors of the Church. The relics of S. Ignatius, who was torn to pieces in the Colosseum by wild beasts, are preserved under the high altar.

The Chapel of the Passion, at one end of the left nave, near the principal door, is frescoed by *Masaccio* and *Masolino da Panicale* (1445-1450), with representations of the « Crucifixion », and various incidents in the life and martyrdom of S. Catherine of Alexandria. On the altar at the other

(*) See: Tani, *Le Chiese di Roma,* Ed. Celanza; Torino, 1922.

side of the door there is a picture of S. Dominic, by *Roncalli.*

The grand chapel dedicated to the Saints Cirillus and Metodius, Apostles to the Sclavonians, was frescoed by *Novelli,* in 1881. Very beautiful are two tombs near the presbytery; those of Card. Brusati, by *Luigi Capponi* and Card. Roverella, by *Bregno.*

The underground church was excavated in 1857 by Father Mullooly, the entrance to which is through the sacristy. In this subterranean there are traces of frescoes, important and interesting for the picture decoration of the V. to the XI. century.

Under this old church a grand and complete Temple of Mithras has been discovered, which for the interest it possesses may well rival that found under the Antonine Thermae.

Besides the discovery of the primitive church, and the temple of Mithras, there have been brought to light several chambers of a patrician house of the imperial epoch, which most probably belonged to the paternal house of Clement; and when the whole will be excavated, which is being done by Father Nolan of the Irish Dominican Friars, to whom the church has belonged for centuries, we shal see one of the best specimens of ancient Roman houses, yet unearthed. (*)

In the College united to S. Clement's, Luke Concannen studied; he was elected Bishop of New York in 1808, and was the first prelate who enjoyed this dignity in the new diocese, but on account of the Continental blockade he was unable to arrive at his destination, and he died in Naples in 1810. The second Bishop of New York, Fra John Connelly also studied in this college, and was the companion of Concannen, but he neither, could arrive at his diocese. In 1837 Fra R. Griffith was appointed from the College, Vicar Apostolic at the Cape of Good Hope, and was the first who enjoyed the title.

From S. Clement's in 1898 a little colony of Dominican

(*) See: Tan', *The Baths of Caracalla for the Story of the worship of Mithra.*

monks set out, to found the first monastery of the Order in Adelaide, (Australia).

Cardinal of this title is Mons. W. O' Connell, archbishop of Boston, 1911.

The Church of the **Santi Quattro Coronati** (*) is in a street of the same name, not far from S. Clement's. It was built originally in the V. century, in the locality called *Caput Africae*, and dedicated to four martyred Saints, the names of whom is yet a disputed question; (Severus, Severinus, Carpoforus, and Victor?). After the incendiary fire of Robert Guiscard in 1084, which destroyed a great number of the edifices of the Caelian, the church was reconstructed by Paschal II. in 1108, and restored in 1418, by Martin V. At its reconstruction in 1108, it was given the form of a Mediaeval fortress, but another restoration in 1626 gave it the aspect it has to-day.

In the interior, the Chapel of S. Sylvester in the first court belongs to the Corporation of Stone-cutters, it was decorated in 1242 with frescoes which being by Roman Artists do not show signs of Byzantine influence, and represent scenes in the life of Constantine.

The second court was built with the materials remaining of the primitive church, which was much larger than the present one. The interior has a nave and two aisles and on the left wall there are numerous traces of frescoes of the XII. century, painted by a certain *Magister Rainaldus*; the cosmatesque pavement seems to belong to the same period. The apse is frescoed by *Giovanni Mannozzi*, (1628) with incidents of the Four Martyrs whose relics are preserved in the four sarcophagi in the crypt, under the high altar. The very elegant cloister is a work of the XIII. century, and was used by the Benedictine monks when they inhabited the adjacent monastery; the monastery itself is a splendid type of the mediaeval edifices of the X. century. In the XVI. century, when the nuns of S. Augustin were established in it, Ignatius Loyola opened a female orphanage in the building, placing it in charge of the Sisters.

(*) See: Tani, *Le Chiese di Roma*, Ed. Celanza, Torino, 1922.

The grand work of restoring the church, has brought to light all the precious relics of the X. XI. and XII centuries.

The Military Hospital of the Caelian, in Via Celimontana, stands near the Basilica of the Quattro Coronati, on the site of the Basilica Hilariana and the House of Stertinius Xenophon, of the last days of the Empire. The Sanatorio Umberto I.; the Hospice of the Addolorata, founded by the Countess Cerasi; and the Church of **S. Stefano Rotondo,** (*) are all in the same quarter. This latter church was founded in the V. century on the ruins of the *Macellum Magnum*, and has two circular rows of columns in the interior, 34 in the first row, and 20 in the second; the frescoes, by *Tempesta*, and *Roncalli* represent the various tortures inflicted on martyrs. In the small chapel of the Sacrament, to the left on entering is a fragment of a mosaic of the VII. century. In this chapel has been buried Donough O' Brian, King of Cashal and Thomond, son of Brian Boroihme; Donough came on pilgrimage to Rome, and died here in 1034. Archbishop David Beaton of St. Andrew's, in Scotland was created Cardinal Priest of S. Stefano by Paul III in 1538 and murdered for his Catholic faith in 1546. Robert Curzon was chancellor of the University of Paris after having studied in Oxford, and was a companion of Simon de Monfort, in his extermination of the Albigenses in England. He was nominated Cardinal of this church by Innocent III. in 1212, and took part in the Crusades. He died from a wound received at Damietta, in 1218. In the vineyard behind the church is the British Hospital of the Little Company of Mary or Blue Nuns, founded in 1904.

The Church of **S. Maria in Domnica** (*) in the Piazza della Navicella, existed already in the IX. century, and it is believed that *Raphael* and *Peruzzi* gave the designs for its restoration. The frescoes and the arabesques of the central

(*) See: Tani, *Le Chiese di Roma*, Ed. Celanza, Turin, 1922.

(*) See; Tani, *Le Chiese di Roma*, Ed. Celanza, Turin 1922.

nave are by *Giulio Romano* and *Pierin del Vaga*, but they have been very much restored. Interesting are the mosaics of the IX. century, on the triumphal arch, and on the vault of the apse.

The Villa Celimontana is close beside the Navicella. It was built by the Mattei family, who filled it with a most precious collection of antique objects, now dispersed in every museum of Europe.

Near S. Maria in Domnica stands the monastery of S. Tommaso in Formis, with a little church dedicated to S. Giovanni de Matha, one of the founders of the Order of the Trinitarians. Close by is the Arch of Sillanus and Dolabella constructed in the year 10 A. D. for the passage of the aqueduct of the Acqua Marcia and Julia. Later on it was adopted by Nero, when he constructed a new branch of the Claudian Acqueduct to carry the water to the palaces on the Palatine.

At the end of the street, which corresponds to the classic Vicus Scauri, we find the handsome church of **SS. Giovanni and Paolo.** (*) who suffered martyrdom in the first persecutions. Their Tomb is erected over their house and was the first example of sepulture within the walls of Rome, contrary to the ordinary laws which prohibited burial within the city. The beautiful romanic bell tower, the external apsis, the portico and the pavement are all that remain of the reconstruction of this church done in 1150. It was originally erected by S. Pammachius the friend of S. Jerome, first a consul, and afterwards a priest. It has been restored recently and is very beautiful on account of its modern frescoes, and its rich marbles, but especially the chapel dedicated to S. Paul of the Cross, the founder of the Order of the Passionists, which for some time now have the custody of the building. This chapel was constructed in 1860, at the expense of Duke Torlonia.

A few years ago the ancient house of SS. Giovanni and Paolo was discovered under the edifice; it was a Roman

(*) See: Tani, *Le Chiese di Roma,* Ed. Celanza, Turin, 1922.

house of the I. and II. centuries A. D.; in it was opened an oratory.

Remains of frescoes of the III. IX. X. and XIII. centuries have been brought to light here, and form new documents to illustrate the history of painting in Rome which preserving always a local character, show but slight traces of byzantine influence.

From 1877 to 1884 Cardinal Howard was the Titular of this church.

Part of the church and monastery is built on the vast ruins still existing, of the platform of the Temple of Claudius, erected by Agrippina to the memory of her deified husband; the temple was still intact in the IV. century.

XII.

THE APPIAN WAY.

SAN PIETRO IN VINCOLI – CHURCH OF S. GREGORIO – BATHS OF CARACALLA OR THERMAE ANTONINIANAE – CHURCH OF S. SISTO – THE COLUMBARIA – PORTA S. SEBASTIANO – DOMINE, QUO VADIS? – CATACOMBS – TOMB OF CAECILIA METELLA.

From the central railway station, by Via Cavour, and just beyond the junction of that street with the Via Giovanni Lanza (with the Piazza Suburra on a lower level on the right), a few steps on the left lead up under an arch to the Church of *S. Pietro in Vincoli,* sometimes called the Basilica Eudossiana, from the circumstance of its first restoration in the year 442, being due to Eudoxia the wife of the Emperor Valentinianus III, in which to preserve the chains with which S. Peter was bound when in prison.

Francesco Fontana in 1705 gave the church its present form while preserving the façade and the elegant portico of *Meo del Caprina.* The interior has twenty fluted columns of Imetian marble, and two of bigio marble which divide it into a nave and two aisles. Here is the « Moses » of *Michelangelo,* sculptured for the tomb of Julius II. which that Pontiff wished to have placed in S. Peter's. It would be idle to attempt to describe or comment on this, one of the most brilliant gems and masterpieces of Italian art.

Among the paintings in the Basilica most worthy of

notice are the « Liberation of Peter from Prison », by *Domenichino,* — this is in the sacristy between two columns of most rare green serpentine porphyry, — and a « S. Margherita » by *Guercino* over the altar at the end of the r. nave, near the « Moses ».

The relics said to be those of the Seven Maccabees are preserved in a sarcophagus in the confessional, and on the altar in this place, there is a tabernacle in bronze, the work of Pollajolo, containing some links of the Chains of S. Peter. The tomb of the brothers *Pietro* and *Antonio Pollajolo* is on the left, immediately inside the entrance to the church.

The ancient monastery was united to the church by the Canons Regular of the Lateran, but is now transformed into a School of Applied Engineering. It has a magnificent court designed by *Giuliano da San Gallo.*

Standing in front of the portico, we have on the right the monastery of the Minims, and the Mediaeval tower of the Frangipani, who were owners of some of the buildings below. On one part of these buildings the Borgias later on, constructed their house, the remains of which we see over the arch above the steps which descend to the Via Cavour. Going down by these steps or turning down the via Eudossiana on the left, or taking the via della Polveriera, in a few moments we pass Arch of Constantine, with the Palatine on the right, where we see some ruins of the imperial palaces; we have the Caelian on the left, and at the end of the street is

The **Church of S. Gregory** on the left hand side. The edifice was erected on the site of the house of the Anicii, along the Clivus Scaurus, to which family the Pontiff belonged (590-604). Besides building the church he opened a monastery in his own house, for Benedictines and dedicated a church there to S. Andrew, which after many restorations, has taken the form given to it in the XVII. century, as we see it to-day. A flight of steps leads to the atrium where, among other tombs, there are three deserving of special notice, namely that of Michele and Antonio Bonsi,

designed by *Luigi Capponi.* On the left that of Robert Peckham, (1569) an Englishman who left his country in despair of ever seeing it abjure Protestantism. Farther on is that of Sir Edward Carne who was united with Cranmer, in 1530, in the commission appointed to obtain the opinion of the foreign universities on the divorce of Henry VIII. Afterwards he became envoy to the Court of Rome, in which city he died in 1561. In the interior, the frontal of the altar on the right of the apse is formed by a beautiful bas-relief representing an incident in the life of S. Gregory. The little chapel at the side of this altar is said to have been the cell of the Pontiff when he was a simple Benedictine monk. The Salviati Chapel is on the left of the apse, outside the church, and is noted for its very fine relief of the Virgin and Child, and the Miracle of the Apparition of S. Michael over the Mausoleum of Hadrian.

There are three chapels in the garden of the monastery: S. Silvia; S. Andrew, and S. Barbara.

S. Silvia was the mother of Gregory, and her chapel on the right contains her statue, by *Cordier,* and a Choir of Angels, painted by *Guido Reni.*

The Chapel of S. Andrew is in the centre, and has two very fine mural paintings: the Flagellation of S. Andrew contemplating the Cross on which he was about to suffer, by *Guido Reni,* and the Martyrdom of the Saint by *Domenichino.*

The Chapel of S. Barbara is sometimes called *Triclinium pauperum,* because it was here that S. Gregory fed the poor. The various frescoes, by *Barocci,* represent episodes in the Mission of S. Augustine to England.

The statue of the Pontiff is by *Cordier.*

Cardinals MANNING and VAUGHAN are among those who have taken their titles from this church.

St. Gregory the Great, the Apostle of England and one of the most majestic figures in the history of the Church, was a member of the family of the Anicii. After his elevation to the chair of St. Peter, he sent 40 Benedictine missionaries from this, his old monastic house, to convert the pagan Saxon invaders in Britain (594). These missionaries

were led by St. Augustine, We was the first Archbishop of Canterbury, and his companion St. Laurence the second; St. Mellitus was Bishop of London; St. Justus Bishop of Rochester; St. Paulinus of Nola, Archbishop of York.

Descending from the church, and turning to the left, we are at the entrance of the **Via Appia;** the *Regina Viarum* of the Ancients, which had its beginning in the Murcian Valley, at the Porta Capena, in the Servian walls, at

The Appian Way. (*Photo Anderson*).

the foot of the Caelian, Aventine, and Palatine Hills, where to-day the Passeggiata Archeologica conceived and willed by Guido Baccelli has been put into execution by Lanciani.

The best organized excursion on the Appian way, visiting the Baths of Caracalla, the Catacombs and the newest excavations under the Basilica of St. Sebastian is Tani's Excursion. See his program.

The **Via Appia** was the most antique and the most celebrated of all the military consular roads, and placed Rome in communication with South Italy and the East; it was begun B.C. 312, by Appius Claudius the Blind, and at first extended only as far as Capua; afterwards it was prolonged and reached the coast of the Adriatic, on the east, at Brindisi, and penetrated into Eastern Europe, and as far as Asia Minor, by Byzantium. The western branch went along by the Tyrrhenean littoral as far as Reggio, then traversing Sicily, was continued beyond the sea, and along the north coast of Africa into Egypt and Morocco.

In ancient times there was a popular quarter of Assyrian, Persians and other Orientals around the Porta Capena, and outside the gate there were numerous temples and sepulchres, but all have now disappeared.

Within the precincts of the Passeggiata Archeologica or Viale Baccelli there are the imposing ruins of the **Thermae Antoninianae** (*), vulgarly called Baths of Caracalla, although this Emperor only continued the work of construction begun by his father Septimius Severus, A. D. 212. The buildings were completed after the death of Caracalla, and frequented by bathers until the V. century, from which time they were gradually abandoned and finally fell into ruin.

Some excavations made in the XVI century brought to light many fine works of art, chiefly those of the Farnese collection, which passed afterwards to the Bourbon Museum, now the National Museum of Naples where they still remain. Among these are the Farnese Bull or group of Dirce, the Hercules of Glycon, the Flora, etc. New excavations have been made in our own days, which give us an opportunity of admiring those magnificent and imposing Roman Thermae, second only to the Thermae of Diocletian.

The platform of the Thermae rest on a superficies filled up and levelled artificially The outer part was ornamented

(*) For further details see: Tani's *The Baths of Caracalla and the latest excavations*, Rome, Wilson's Library.

with a portico, and the grand rectangular mass was in the centre of the construction, measuring 229 yards by 121, in a direction from north to south, and here were the baths. Between this and the peribolous, or outer portico, there was a space on the four sides, which made a garden, looking towards the Via Appia on the east side, and on the west at the foot of the Aventine, there was the stadium, the library, the palestra, etc. Like all the other thermae, there were here three large central halls: a *frigidarium,* a *tepidarium,* and a *caldarium,* (cold, tepid, and hot baths). The *frigidarium* was immediately behind that part of the establishment which faces the Appian Way, and it had a large central swimming bath. Its flat roof (*Cella Soliaris*) was the marvel of Rome for its extension, and for the mode of its construction. The *tepidarium* was also rectangular, 185 yards by 77, and covered by a roof with three arcades, supported by eight immense columns of granite. The *caldarium* for hot water baths was behind these two halls; it was a circular shaped edifice with a cupola supported by eight colossal pillars, and around there were semicircular chambers for small baths. The hypocausts were under the pavement, with furnaces to heat the water. On the north and south side of these chambers there were several others which served as wardrobes, waiting rooms, etc. At the north and south extremities where the principal entrances were, we see the remains of two large rectangular peristyles, which were originally surmounted by a gallery at the first floor. The use of these peristyles is unknown. Every where there are traces of mosaics, sculptured friezes, and fragments of columns which together with the majestic arches, and high walls, give us an idea of the beauty and magnificence of these imposing remains of Imperial Rome.

In the explorations of 1911-12 some excavations were carried on in the subterranean parts of the Baths, to solve the problem of hydraulics, the services of the attendants, and the system of subterranean drainage.

There came to light then, a section of a villa of which Aurelius writes in one of his letters: a water mill not only for the grinding of corn, but also for colours for painting

and decorations. There were unearthed also four immense galleries adjacent to one another, and parallel, each 23 feet wide by 23 feet high, the total length of which would extend about 5 kilometres, or nearly 2 miles, and these served for the passage of the slaves in attendance, and for depositaries of wood, coal, oil, linen, and everything needed in the Baths.

Below these was a splendid network of smaller galleries, a perfect system of drainage, and a mithreum 75 feet by 30. This temple is the largest and most complete mithraeum yet discovered, with all the adjoining rooms in use for the cult of the Persian god.

Leaving the Thermae, the antique Church of **SS. Nereus and Achilleus** will be found in the Passeggiata on the right; rebuilt in the IX. century, and restored in 1597. The principal objects in the interior are the cosmatesque pavement, the episcopal seat which belongs to the time of Gregory the Great, the paschal candlestick (a work of the XV. century), and the mosaics of the tribune which though much restored, show the art of the epoch of Leo III. (795-816), to which they belong. The two scenes represented are the Saviour, and the Annunciation of the Virgin.

The Church of **S. Sisto Vecchio** (*) (Old S. Sixtus) is beyond the Passeggiata. It is very ancient but much injured by restorations. S. Dominic and his disciples inhabited the monastery adjoining the church, when he instituted the Order of Preachers (Black Friars). It is to be hoped that the beautiful cloister will speedily be separated from the buildings surrounding it, and let it appear in its pristine splendour. In the chapter-house of the monastery, a few years ago, the Dominican Friar *Padre Besson* painted the miracles of S. Dominic.

Farther on, where the junction of the Via Latina with the Via Appia is, stands a very antique church, the real name of which is *San Cesario in Turrim,* and not *Palatio* as it is sometimes called. Here too (in the presbytery)

(*) See: Tani, *Le Chiese di Roma,* Ed. Celanza, Turin 1922.

there is a very fine cosmatesque pavement, a baldacchino with four columns of the marble called broccatello, an elegant ambo or pulpit, and (in the apse) a mosaic designed by *Cav. d'Arpino.*

The sepulchre of the Scipios, one of the most ancient and historical in Rome, is further along on the Via Appia. It is now however of little interest to visitors, as everything has been removed from it, and put in the Vatican Museum. The *Columbarium of Hylas and Vitalina* are on the same ground but neither has the interest compared with the *Columbaria of the Vigna Codini,* a few steps farther on, since these latter, which have been well preserved, contain many cinerary urns which held the ashes of the freed-men and slaves of the Caesars, besides numerous precious inscriptions and traces of frescoes.

The so-called **Arch of Drusus** is a few paces beyond the Vigna; it is probably only an arch across the road, erected by Caracalla to conduct the water of the acqueduct to his thermae. The City gate here is called **Porta S. Sebastiano,** and sometimes Porta Appia; it was rebuilt by Honorius in the Aurelian walls. The splendid towers flanking it are also antique. Beyond the Porta, and on the left, is the site of the Temple of « Mars without the walls », of which not a vestige remains. The celebrated church of « *Quo Vadis?* » is less than half a mile down the road, passing the little rivulet Almone, and at the junction of the via Ardeatina with the Via Appia. The church is also called S. Maria delle Piante, but gets the name of Quo Vadis from the well-known legend of the apparition of the Saviour to S. Peter, when the Apostle was escaping from the persecution of Nero. S. Peter surprised at the appearance of Jesus, asked « Domine, quo vadis? Where art Thou going, Lord? » to which the Saviour replied. « I go to Rome to be crucified again for the flock you are deserting ». Thus was the Apostle reproved. In the interior of the church there is a plaster reproduction of the « Christ » of Michelangelo, the original of which is in the church of S. Maria sopra Minerva.

Much farther on at N. 27 there is a columbarium in a most ruined state, where the ashes of the slaves and freedmen of the house of Livia and Augustus to the number of 6.000 were deposited.

The Catacombs of S. Calixtus are on the opposite side of the way, a few yards beyond this.

Catacombs.

Catacombs is a general name, not yet precisely defined, which for centuries has been given to the primitive Christian cemeteries cut underground, in the tufo-rock subsoil of the country round Rome.

During the period which elapsed from the preaching of the new faith, towards the year 50, until the year 313, — the date of the Edict of Milan, when the Emperor Constantine gave freedom of worship to the Christians, obtaining by that, the *Peace of the Church*, — the catacombs were only Christian cemeteries; they were excavated by the Christians to bury their dead.

This fashion of burial is heathen and oriental.

In the first and second centuries they were cut under private property of the wealthy Roman citizens; rich noblemen and ladies who collected the remains of their co-religionists and piously buried them under the soil of their own lands, as they had the privilege legally of their own property being exempt from confiscation, and not subject to the existing law of property. This was the case with the Caecili, the Corneli, the Pomponi, whose property was on the Via Appia where the catacombs now are; thus the Acilii Glabrioni originated the Catacombs of S. Priscilla on the via Salaria, as the Flavi on the via Ardeatina, the Catacombs of Domitilla.

The great families who favoured the new religion, not only provided the place, but also the expense of burial, and of maintaining the cemetery.

After the Edict of Milan, and until about the end of the year 850, the catacombs ceased to be used for any pur-

pose; they then became above all, places of devotion, sanctuaries in which the relics of the sainted martyrs were venerated; relics which soon were distributed in great quantities among the churches in the city of Rome.

A memorial of the martyrs has been left by the pious Pope Damasus, engraved by his secretary Filocalus, in which the Pope in many hexameters narrates briefly the story of several martyrs.

After the III. century, the political condition of Rome being changed, the number of the Christians increased rapidly, for every persecution had for its result the twofold augmentation of the number of the faithful; changed also was the condition of the catacombs.

There was formed already an *Ecclesia Fratrum* which had its own cemeteries, in which rich and poor were buried alike, and its arrangements were administered by its own representatives.

After the year 450 the catacombs ceased to be used for burial and the traces of them were lost, and it was only after many centuries that Bosio, discovered them in 1600 and spent thirty years in exploring the galleries. Boldetti in 1720, Bottari, Fabretti, and Marangoni, and ultimately De Rossi, all Italians, found almost all of them, and gave a description of them.

In these last years the Sacred Pontifical Archaeological Commission, with Marucchi, Josi, and others have continued their explorations, and recently two other catacombs have been found, one already known but by name only, that of Pamphilus; the other of the Jordans in the Viale Parioli, hitherto totally unknown.

We find catacombs at various distances, on every consular road round Rome. There are about 50 cities of t. dead varying in extent and interest, which however do not form a continuous whole, nor do they communicate one with another. There are more than 50 complete constructions, all distinct and separate, but all serving the same primitive purpose. Each consists of a series of underground galleries more or less numerous, and of different plans and so restricted under an area of a few sq. yds, that at the

sides of the galleries an extraordinary number of persons have been buried, the loculi being one above another, sometimes to the number of six and the galleries 3, 4 and sometimes 5 stories high.

The excavators (called *fossores*) certainly showed marvellous skill in cutting the *loculi* in the rock, wherein to bury the dead, which certainly must have been generally done place by place, unless in the times of great persecution, and at all times to carry away the material cut out.

Let us enter one of those undergone cemeteries. By some steps cut in the tufo rock, we descend to one of the galleries. They run in a parallel direction, or cross each other in a manner to form perfect labyrinths, and it is calculated that the total length of the galleries excavated up to the present, would reach — if placed one after another, — 600 miles.

The galleries are narrow; in the earliest times about 3 feet wide, and later on even less. The vault of each, is more or less arched, the walls perpendicular and rectilineal, not very high at first, but little by little as we advance to the epoch of the Peace of the Church (A. D. 312), they become higher, because greater the number of the faithful and greater the number of burials.

At times the galleries were enlarged in places, and *cubiculi* or crypts formed in them, that is, funerary chambers for members of the same family, or the same association, and often the IV. century these crypts became centres of devotion generally, places of worship, and of pilgrimages.

Four are the types of the tombs *Sarcophagi* of stone or of marble, decorated with allegorical sculptures; these were adopted by the wealthy; hundreds of them have been excavated and exported into foreign lands, and we see many of them in the museums, especially in the museum of the Lateran.

The *loculi* or rectangular cavities cut, each according to the size of the body to be placed in it, range from one to five, six, and sometimes seven, one above the other in the sides of the galleries, and were closed up hermetically

by brickwork, or slabs of marble, slate or other stone. On these slabs was graven the name of the defunct, his (or her) profession or position in life; sometimes a pious Christian invocation which spoke more of the intense faith of the departed, than of sorrowing but hopeful relatives. Some of the slabs however, were blank. These loculi are very numerous.

There was also *sepultura a mensa,* that is a double *loculus,* divided into two parts, the lower part being the closed up tomb, and the upper part left open and empty. These tombs are rare.

The *Arcosolium* similar to the *a mensa,* differs from it in the upper part being vaulted or arched, and often ornamented with frescoes.

The various catacombs resemble each other superficially only, for each one has its special characteristics; they all contain infinite epigraphical documents of primordial Christianity, — valuable and interesting testimony both architectonic and of painting.

The decorations rich and varied form a link of conjunction between classic pagan Roman art which evolved rapidly into the new Romanic and Byzantine styles which quickly rose to importance.

This new art which was original, arose laboriously, whether because of the origin itself of Christianity which derived from Judaism, opposed in principle to representations of living beings or because the early Fathers of the Church, who saw in pictures and statues only idolatrous representations, feared that the Christians would address their prayers to these vain idols, and therefore did not encourage such art. Notwithstanding all this, art conquered all opposition.

If however very many frescoes have perished, from those which remain, we can see that this art was in the beginning only funerary, and the artists poor in invention. Sincerely devout, religious and modest, they always represented the same subjects, and in the same manner, being inspired by the dogmatic teachings of the Church; following the classic Pagan models, for want of space, portraying few

persons. Thus the « Good Shepherd » of the Catacombs is derived from the Pagan Crioforus; the « Orante » from the *Pietas;* the « story of Jonah » (Symbol of the hope of Resurrection) an imitation of Andromeda, and so on; these subjects as also the celestial banquet are frequently repeated.

In the first and second centuries Christian art, purely decorative and ornamental, approached very nearly the classic Pagan, and was therefore accurate and pure in style. In the third century, which was that of political anarchy and of the decadence of manners, art fell into decadence and we find few types of Pagan origin; being inspired by the Bible, Art became adapted to the new faith. But in the IV century we find a revival of art. Christian painters then abandoned all the antique, and represented a new cycle with images of saints, Christ preaching, etc. In the V century this became conventional, but see the Christian Sarcophagi after the Peace of the Church, following Pagan models.

At No. 33 Via Appia are the **Catacombs of S. Calixtus,** of the first century, the property of a newly-organized association, also called *Ecclesia Fratrum.* The ground originally belonged to the ancient noble family of the Pomponii, in the time of Marcus Aurelius, and adjoined the property of the Caecilii family, under which also the catacombs extend. These can be very easily visited as the Trappist monks have the care of them, and there are some of the monks who speak several languages, and who conduct visitors to the most interesting parts.

The Catacombs of S. Calixtus may be divided into five distinct regions, thus:

1. Region. — The primitive nucleus called that of *Lucina* which has for its centre the crypt of Lucina, under the Pagan funerary monument of the Pomponi, which stood on the Appian Way. In this region Pope Cornelius — perhaps the first pope who issued from a grand Roman family, — was buried in the III century, and on his tomb is a Damasian inscription recording the story of his life and death. Next to this is the cubiculum of the fishes, so-called from the fishes represented in the frescoes.

II. Region — that of the cubiculum in which S. Caecilia who suffered martyrdom in 177 during the persecution of Marcus Aurelius, was buried, before her body was removed to the church built in her honour, over the house in which she lived in the Trastevere. The tomb of Pope Sixtus II., who suffered martyrdom in the year 258, is here in the vicinity of that of S. Caecilia; it has a fresco representing Baptism.

Many inscriptions relating to the descendants of the Antonines were found in this region which, distinct from the primitive group, was not opened till the II. century, and then under the property of the Caecilii.

There is also here, the Gallery of the Sacraments, with five chambers adorned with frescoes allegorical of Baptism, and the Holy Eucharist. This was the burial place of the popes in the III. century, and here were the tombs of Popes Zephyrinus (220), Urban I. (231), Pontianus (235), Anterus (236), Fabianus (250), Lucius (254), Sixtus II. (258), Dionysius (269), Eutichyanus (285), and Cajus (296). Among others the tomb of Eusebius (310).

III. Region — that of S. Soter opened in the II. century.

IV. Region — the Liberian which had its own separate entrance, opened by Pope Liberius, 352-366.

V. Region — of S. Mark and S. Balbina, with the tombs of Pope Damasus and his family, and those of the Deacons Marcus and Marcellianus, martyrs in the persecution of Diocletian; these two last-named tombs are frescoed with the coronation of the two Saints, who have also a small basilica dedicated to them.

On the surface ground above the catacombs, there were erected three oratories, after the Peace of the church; one only of these, that of S. Sixtus has been found, and this has been re-arranged as a church, and a small museum.

The **Jewish Catacombs** are at No. 37 Via Appia; they are very similar in their construction to those of the Christians, for in fact the Christians derived their idea of burial from the Jews. Most of the inscriptions here are in Greek, and

naturally all the symbols refer to the religion developed by Moses.

Nearly opposite to this, the Via delle Sette Chiese opens, which — going west — about a mile farther on, ends near the basilica of S. Paul, connecting thus the Via Appia with the Via Ostiense.

Ten minutes walk along this road takes us to the *Catacombs of Domitilla.*

The **Catacombs of Domitilla** are the most extensive and most interesting in Rome; they are found under the ancient property of Domitilla, a niece of the Emperor Domitian, who was exiled for her faith. It is a vast cemetery which was visited in the XVII. century, but was not properly excavated till after 1852, and is still only partly so and little studied. At present it may be divided into three distinct partitions which at different epochs were connected by so many galleries.

I. — A region of the I. and II. centuries, with a vestibule and a monumental entrance, opening on the Via Ardeatina; ornamented with frescoes. Here are the tombs of Nereus and Achilleus, soldiers in the army of Nero, and servants of Domitilla, both martyrs. The story of their conversion and martyrdom is repeated in a beautiful epitaph by Pope Damasus. Here also is a nicely ornamented crypt of the second half of the II. century, the burial place of Ampliatus and his family who lived and died at that period.

II. — Region of the IV. century. Here is a rich collection of frescoes and inscriptions, also the *cubiculum* of the « Little Apostles » where in an arcosolium are painted SS. Peter and Paul, and on the vault our Lord sitting with His disciples. Here too the cubiculum of the *fossor,* (grave digger) Diogenes, is remarkable for its architecture, and for what remains of its frescoes.

A large BASILICA dedicated to Nereus and Achilleus was built on the second story of this catacomb in 390-395; a very important church with a central nave and side aisles. In the apse there were found two small columns on which is represented the martyrdom of the titular Saints and

now on the modern walls of the church built above the catacomb, there have been affixed several fragments of inscriptions, basreliefs and tiles found in this underground cemetery.

Returning to the Via Appia, the **Basilica S. Sebastian** will be found immediately at the junction of the roads. The edifice was founded by the Emperor Constantine in the cemetery **ad catacumbas.** In the interior there is a recumbent statue of S. Sebastian, by *Giorgetti,* a scholar of *Bernini;* this is under the altar above the exact place where the Martyr lies below in the catacombs. There is a remarkable reliquary on the opposite side of the church, containing numerous relics, nearly all of which were found in the catacombs. The stone of the « Quo Vadis ? » is here, said to have the impression of the Saviour's feet when He met S. Peter on the Appian way. In the crypt of the Albani Chapel there is one of the most interesting antique sarcophagi in Rome, on account of its bas-reliefs which allude to the primacy of Peter.

Forty feet below the level of the Basilica it was discovered in 1920 a group of three tombs. Built for pagan burial, they were employed in the middle of the first century A. D. for Christian devotees. Two have wonderful plaster decoration; and one has some, splendid frescoes. (*)

The Platoma is a little chapel the walls of which were at one time covered with marble; here the bodies of S. Peter and S. Paul were kept for some time, to save them from profanation during the persecution of Valerianus.

In the hollow on the opposite side of the road, the ruins which we see are those of the **Circus of Maxentius**, erected by that Emperor A. D 311, in memory of his infant son Romulus. The outer walls of the building are in a good state of preservation, as also are the *carceres* or starting post, and the *pulvinar* or imperial balcony. In the middle of the arena we still see the *spina* or post round which

(*) See for further detailt: Tani, *Sketches of Ancient Romain Life.*

the chariots of the four factions had to run seven times. The obelisk which now adorns the fountain in the centre of Piazza Navona (Circo Agonale) stood originally on this spina.

On the rising ground before us on the road, there is a monument familiar to all visitors and students of archaeology in Rome. This is the **Tomb of Cecilia Metella,** a circular building coated with travertine, and standing on a

Tomb of Caecilia Metella. *(Photo Anderson).*

quadrilateral base. It was erected for the burial place of the daughter of Quintus Caecilius Metellus, and wife of Crassus, the son of the famous triumvir. The sarcophagus containing the body was in the centre of the rotunda, but it has been removed long since, and the tomb has now been transformed into a little museum of objects found in excavations on the Appian Way. In the Middle Ages it became a fortress of the Caetani family who built a little

village around it and a church dedicated to S. Nicholas, and they surrounded the whole with walls. All this has disappeared and nothing left but ruins and embattled walls to show that it once existed.

Beyond this point the Appian Way has on each side of it the ruins of numerous tombs, many of which are unknown. The view becomes more and more picturesque as the visitor casts his eye over the wide expanse of the Campagna Romana, with the Alban Hills to the south, the Tiburtine Hills and the Sabine Mountains on the east, while those of Etruria lie to the north; and as we gaze over all this, the mind becomes impressed with admiration of a country so beautiful and so full of memorials of its former life, though apparently desolated.

XIII.

ESQUILINE AND LATERAN.

CHURCH OF S. PUDENZIANA - BASILICA OF S. MARIA MAGGIORE - CHURCH OF S. PRASSEDE - BASILICA OF S. JOHN LATERAN - PALACE AND MUSEUM OF THE LATERAN.

From the central station, taking the Via Cavour, we arrive in the Piazza Esquilino, in the depression of which, (at the beginning of Via Urbana), we find the **Church of S. Pudenziana**, (1) one of the most ancient religious edifices in Rome. It was an *ecclesia domestica* and was opened in the house of the Senator Pudens, where he gave hospitality to S. Peter; of which house the remains have been unearthed in these late years. The church is dedicated to the daughter of Pudens, the grand daughter of Caractacus, the British Chieftain who with his family were taken prisoners of war by Claudius, and brought to Rome, Pudens and his wife Gladys (Claudia), the daughter of Caractacus and mother of Prassede and Pudenziana are mentioned by S. Paul in his Epistle to Timothy; also Linus the brother of Claudia. This latter was the first historical Bishop of Rome. An oratory was first opened in the house of Pudens in the year 145, and after many restorations and enlargements across the ages, the church got its present form in 1597, when Card. Caetani ordered its reconstruction from

(1) See: Tani, *Le Chiese di Roma*, Ed. Celanza, Torino, 1922.

designs by *Francesco Ricciarelli.* The elegant campanile however dates from 1157. In the interior fourteen columns of bigio marble divide the church into three naves, the lateral naves being converted into chapels. The mosaic of the apse dates from the year 309, but naturally it has been restored; in it we see the jewelled Cross, the Symbols of the Evangelists, some buildings symbolical of the New Jerusalem, and (below) the Saviour surrounded by S. Peter, S. Paul, and several members of the family of Pudens: Prassede, Pudens, Pudentiana, Claudia, Timothy, Novatus, and others. The fresco in the cupola representing the Glory of Paradise is by *Pomarancio.* There are two chapels in the left nave, one of which corresponds in part to the primitive *ecclesia domestica,* and here there is a marble group of Christ giving the Keys to S. Peter, by *G. B. della Porta.*

The Caetani Chapel, the burial place of the family, is richly decorated with precious marbles; the bas-relief of the altar with the Adoration of the Magi, was commenced by *Olivieri,* and finished by *Marini.* At the side of this chapel there is a well in which Pudens collected the bones of many martyrs who suffered in the persecution of Domitian. Boso or Bozon Breakspeare, nephew of Pope Adrian IV. was keeper of Castle S. Angelo, and to save the cardinals from the fury of Octavian the anti-pope he introduced them into the castle where was held the conclave which elected Alexander III. He was the third chronicler of the popes, and his Chronicles are anterior to 1178. He was titular of S. Pudentiana from 1159 till 1167.

Nicholas P. Wiseman entered the English College in Rome, received holy orders in 1825, and was Cardinal Titular of this church from 1850 till the time of his death in 1865.

On the highest point of the Esquiline, Pope Liberius, about the year 356 erected a temple which he dedicated to the « Most Holy Virgin », and the edifice got the name of the Liberian Basilica; to-day it is better known by the title **S. Maria Maggiore** (1). The antique church suffered profa-

(1) See: Tani, *Le Chiese di Roma,* Ed. Celanza, Torino, 1922.

nation and partial destruction, but was re-constructed by Sixtus III, who decorated it with mosaics still existing. He also added an oratory which for a certain time gave the name of *ad praesepe* to the Basilica. In the course of centuries, additions and modifications have greatly changed the primitive aspect of the building and rendered it as we see it to-day. The campanile was constructed by order of Gregory IX. in 1376.

Basilica of S. Maria Maggiore. *(Photo Anderson).*

There are five doors in the portico which correspond to the nave and four aisles the church originally had. The statue of Philip IV. of Spain is on the right, in the portico; one of the most generous of all the Spanish Sovereigns, and a patron of the Basilica.

The façade of the church was restored by Benedict XIV. in 1743, from designs by *Fuga,* but in the balcony of the portico there are still some fragments of mosaics of the

antique façade preserved, the work of *Rusuti* and *Gaddi* (1317).

The majestic interior has one nave and two aisles, divided by 36 marble columns, and 4 of granite: these are ancient as is also the pavement which preserves traces of the original designed by *Cosmati*. The two Borgia Popes, Calixtus III. and Alexander VI, had the carved ceiling done at their own expense, and Alexander had it gilded with the first gold sent by Columbus from the newly-discovered America.

There are 27 mosaics of the V. century under the windows, depicting scenes from the New Testament, and in the baptistery, on the left, there is a large and beautiful baptismal font, and a bas-relief of the Assumption of the Virgin, by *P. Bernini*. In the sacristy, and in the chapter hall, there are several fragments of sculpture by *Mino da Fiesole*, and in the church, the Sixtine Chapel, beyond that of the Crucifixion, was designed by *Domenico Fontana*, for Sixtus V. The whole chapel is rich in marbles and ornamentation: on the right the tomb of the Pontiff has his portrait statue sculptured by *Valsoldo*, and the bas-reliefs refer to incidents in his pontificate. The tomb of Pius V. on the left has also a portrait statue, the work of *Leonardo da Sarzana*, and bas-reliefs by *Cordier*, representing various historical episodes as the Battle of Lepanto etc. The chapel of the Praesepe is under the altar of the Sacrament in the confessional and here is a group in marble of the Holy Family, by *Cecchino da Pietrasanta*, (1450). At the end of the nave, and on the right, there is the tomb of Card. Consalvi, a splendid work by *Giovanni di Cosma*, (1209). A marble slab in the pavement near the tribune is engraved with the name « Bernini », denoting the sepulchral vault of the great artist's family.

The mosaic of the apse is by *Jacopo da Torrita* (1295); it represents Jesus crowning the Virgin in Glory, and below, diverse incidents in the life of the Virgin: the Nativity, the Annunciation, etc., by *Gaddeo Gaddi*. The baldacchino of the high altar is designed by *Fuga*, and in the

confessional there is a statue of Piux IX., by *Jacometti;* here are preserved the relics of S. Mattew.

The Borghese Chapel in the left nave was erected by Pope Paul V. (Borghese) hence the name Pauline Chapel which is often applied to it; the design is by *Flaminio Ponzio* (1611). The rich and elaborate altar is adorned with a quantity of amenthysts, lapislazzuli, and bronzes, and above it there is an ancient miraculous image of the Virgin, called the Madonna of the Safety of the Roman People. Above this again, there is a bronze bas-relief representing Pope Liberius and the snow which fell miraculously on the 5th of August 352, on the summit of the Esquiline, to point out to the Pontiff the spot on which to build his church. *Cav. d'Arpino* has painted the cupola with the Four Greater Prophets, and *Arcoli,* the Triumph of the Virgin; the frescoes over the cornice of the chapel are by *Guido Reni.* The tomb of Clement VIII. by *Silla da Viggiù,* is on the right wall, and that of Paul V. opposite, is by the same artist. All the bas-reliefs round the tombs refer to incidents in the lives of these two pontiffs.

In the Chapel of the Choir — which formerly belonged to the Sforza family, — there in as Assumption by *Sermoneta,* between two columns of verde antico, on the altar.

The beautiful **column** 62ft high, in the Piazza S. Maria Maggiore, in front of the Basilica is called the column of the Conception; it was brought here from the Basilica of Maxentius in the Forum; the statue of the Virgin on the summit is by *Bertholdi;* at the foot is *Carlo Maderna's* best fountain.

The **Church and Hospital of S. Anthony** (now an asylum for emigrants) at the beginning of the Via Carlo Alberto, were founded in the XIII. century by Card. Colonna. In the same street, and on the right, there is a section of the Servian walls, built into a house, and close by it is the Church of S. Vito, and the Arch of Gallienus which was the Esquiline gate in the walls of Servius Tullius.

A short street of the Via Merulana leads to the side entrance to the

Church of S. Prassede (1); the principal entrance with a propyleum of the IX. century, is in the Via S. Martino ai Monti, but it is always closed.

The primitive edifice was erected on the baths of Novatus, the son of the Senator Pudens, and later on S. Pius I. in the year 142, dedicated it to S. Prassede, the Sister of Novatus and Pudentiana. After several restorations Paschal I. (817-824) gave it the form it still has, but the campanile was not erected till the XI. century. The interior is in the form of a basilica, with three naves divided by 16 granite columns, and 4 pilasters; the pavement was completely restored in 1918. The simple but elegant ceiling was designed by *Gai* for Pius IX., but the frescoes on the walls, representing incidents in the life of Jesus, belong to the XVIII. century.

The Chapel of S. Zeno, or as it is sometimes called, of Paradise, in the right nave, has the front and the ceiling ornamented with precious mosaics of the IX. century, and this chapel is considered one of the most splendid in Italy. The tomb of the Breton Cardinal, Alain Cetivus, is in the little chapel close by, the work of *Andrea Bregno*. The cosmatesque tomb of Card. Ancherus of Troyes (France) is on the right of the tribune, in the Chapel of the Crucifixion, near the side door. Seven splendid steps of rosso antico lead up to the tribune where, under the baldacchino upheld by four columns of porphyry, (designed by *Carlo Fontana* in 1730), the relics of the two Sisters Prassede and Pudentiana are deposited. The mosaics of the apse and on the triumphal arch are of the IX. century, and are reckoned among the most interesting in Rome. In the last chapel of the left nave, near the principal entrance, there are some objects which belonged to S. Carlo Borromeo, who was titular of the church, and in the sacristy there is a picture by *Guido Reni* representing Christ bound to the column.

The new Church of **S. Alfonso dei Liguori** in the Via Merulana, was begun in 1859 by a lay brother of the

(1) See: Tani, *Le Chiese di Roma*, Ed. Celanza, Torino, 1922.

Order founded by Saint, but it boasts of no object of art except the mural decorations and those of the triumphal arch, by *Cisterna;* on the altar there is a miraculous image of the Virgin of Succours.

The **Auditorium of Maecenas**, the friend of Augustus Caesar, discovered in 1874, is near the Via Leopardi, on the site of the gardens which covered a great part of this section of the Esquiline. The building was constructed with a lecture hall half-underground, at one end of which there are traces of the gradients for seating the audience, and of the niches above which were adorned with statues.

The palace on the opposite side of the street is a recent construction in grey peperino, erected for Prince Brancaccio from designs by *Carimini,* and at the south corner of the Via Mecenate the little Morgana Theatre was inaugurated in 1916.

At the corner of Via Merulana and Via Labicana, there stands on a lower level than the road, the Church of SS Marcellinus and Peter, which existed already in the IV. century, and after many vicissitudes passed to the Maronites of Lebanon, but became completely abandoned in the Middle Ages and until Benedict XIV (1740-1759) restored it in its entirety, from designs by *Theodoli.* A further restoration was made by Pius X. in 1914.

The house of the Generalissimo of the Franciscans with the **Church of S. Anthony of Padua** attached to it, is on the opposite side of the Via Merulana; built in 1884, by the architect *Carimini* in the Romanesque style. The interior is decorated with frescoes by *Padre Goffredo,* glorifying the Order of the Franciscans; on the altars there are various portraits of Saints of the Order.

On the rising ground at the end of the street, we see the Palace and Basilica of S. John Lateran. In the centre of the Piazza there rises the tallest and most ancient *obelisk* in Rome, dating from the time of Totmes IV., B. C. 1740. It was brought from Egypt by Constans II. in the IV. century A. D., and placed by him on the spina of the Circus Maximus, from whence it was removed by Sixtus V. in

1588, and erected here by *Domenico Fontana,* who also constructed the fountain at the base.

The ancient Hospital of the « Most Holy Saviour » commonly called the **Ospedale di S. Giovanni** is on the right of the Piazza; it *was* erected by Card. Colonna in 1216. Close by it is the new Roman Seminary, behind the Church of S. Giovanni in Fonte, or **Baptistery of Constantine,** so called because it was constructed by the Great Christian Emperor. Though very much altered by successive restorations, it still preserves its originality of the IV. century. The interior is a rotunda, with traces of its primitive use, namely that of baptism by immersion. The colonnade in two orders has, in the lower row, eight columns of porphyry; and as many of white marble, in the upper row. *Sacchi* has depicted scenes in of the life of Constantine below, and from the story of S. John the Baptist above. The centre of the building is occupied by the new font in green basalt, and around and outside it there are the following four chapels:

I. Chapel of S. John the Evangelist. The bronze doors belong to the XIII. century and the mosaic of the ceiling to the V. century; it represents the Lamb of God, and four birds symbols of the four seasons of the year. There is a marble statue of S. John on the altar, sculptured by *Landini,* who modelled it from the S. John of *G. B. della Porta.*

II. Chapel of S. Venanzio. This chapel has a very fine ceiling carved in cedar of Lebanon, and on the vault of the apse there is a fragment of a mosaic of the VII. century, with representations of Jesus, the Virgin, the Popes John XII. and Theodore I., and two Angels.

III. Chapel of SS. Rufina and Seconda, very much altered and disfigured by restorations ordered by the family Lercara of Genoa.

IV. Chapel of S. John the Baptist. Here are two bronze doors of an unknown origin, which, when moved on their hinges, give a musical octave. There is a statue of the Patron Saint on the altar, between two fluted and twisted

columns of green porphyry, a copy by *Valadier* from an original by *Donatello.*

The **Lateran Palace** attached to the Basilica, was constructed as we see it to-day, by Domenico Fontana, for Sixtus V. in 1580, and it remains always the property of the Holy See, but is given up to a museum of antiquities sacred and profane or non-sacred. It is smaller than the original palace of the Lateran which was built on the houses of the Lateran family, and became imperial property in the I. century A. D., because of the part Plautius Lateranus took in the conspiracy against Nero, resulting in the conspirator's death, and the confiscation of all his property. In the IV. century the palace was inhabited by Faustina the wife of Constantine the Great, and when she died, the Emperor made a gift of it to Melchiades Bishop of Rome (311-314) who made it the ordinary residence of his successors in the See, and they inhabited it till the exile to Avignon. Four great Councils were held within its walls. St. Laurence O' Toole archbishop of Dublin was present at the third council in 1179. S. Dominic and St. Francis of Assisi were present at the fifth council in 1215 and the pope approved then the monastic orders they had founded. The great fire of 1308 destroyed not only the Basilica, but also part of the Palace which Sixtus V. restored. In 1846 Gregory XVI. inaugurated the Profane or Secular Museum, establishing it in the rooms on the ground floor around the court.

Lateran Museum.

Room I. - In the centre, Boy and Dolphin. — 41. Relief of an emperor followed by lictors. (Trajan or perhaps Hadrian?) — 32. Relief representing a charming female figure giving a little satyr boy a drink: a Roman copy of an Hellenistic subject.

Room II. - Fragments of architectural decorative art from Trajan's Forum. Nos 89 and 174, are pieces with

cupids and griffons beautifully wrought, as also the large acanthus wreaths of great decorative effect.

Room III. - No. 240: Statue of Antinous, the favourite of Hadrian, represented as Vertumnus, god of the seasons, holding the fruits of the earth in his lap. Found at Ostia in 1798.

Room IV. - In the centre are two large tables in granite, and a splendid fountain basin in African marble. — No. 254. Relief with Ulpia Epigono with a strange coiffeur of the time of Titus. — 236. Portrait of a member of the Claudian family. — There are many sepulchral Cippi collected in this room, from the Appian Way.

Room V. - In the centre are the following: Mithras Creator, ancient Arian god of light, in Asiatic costume, and in the act of slaying the bull; found in 1853, near the Scala Santa. — A Stag in basalt. — A cow badly restored. — Nos 332 and 333. Two peculiar terminal statues.

Room VI. - Statues and busts of members of the Julian family found in 1840, among the ruins of a theatre at Caere. — No. 361. Bas-relief with three figures of protecting divinities, having inscriptions underneath of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii.

Room VII. - No. 382. Sophocles the tragic poet; a handsome man with his cloak arranged with great taste. Deep thought has left its traces on his face. It is a splendid marble, a reproduction of a bronze original of the School of Praxiteles, found at Terracina in 1839. — No. 379. Marsyas, a Silenus starting back in alarm at the sudden movement of Minerva; after Myron; found in 1823 in Via Quattro Cantoni. — No. 373. Statue of a man, restored as Mars. — No. 375. A poor reproduction of the Faun of Praxiteles. — On the left of the door-way is a small but highly-finished relief, (marked 388), of Menander the tragic poet (?) in a thoughtful attitude, examining a stage mask. The female figure represents a Muse honouring by her presence, the poet. The work may date from Hellenistic times.

Room VIII. - The greater part of the sculptures in this

room are of the II. century and come from the family tomb of the Haterii 3 miles outside Porta Maggiore on Via Labicana. Nos. 390 and 417. (by the entrance); two good busts, dating from the close of the first century. They are encased in small shrines which reproduce the forms of those in which the waxen busts of the ancestors were kept in Roman houses. — No. 396. High relief with busts of Proserpine, Pluto, and Ceres, divinities of the lower world: portraits of some members of the family. On the wall opposite there are three reliefs interesting on account of their subjects, and the details with which they are rendered. — No. 413. The lying-in-state of a corpse on a bed of ceremony. Behind the bed are mourners (*praeficae*) wearing caps which denote that they are slaves set free by the testator's will. At the foot of the bed are the tablets on which is inscribed the will of the dead person. — No. 416. A family tomb built in the form of a temple; to the left is a huge crane with a tread-wheel for raising heavy stones. — No. 418. Part of the *Summa Sacra Via* along which the funeral procession passed when the dead were carried from the Roman Forum to the place of cremation. There are the Temple of Jupiter Stator, the Arch of Titus with the image of Rome in the passage, the Colosseum, etc. — Several decorative marble panels.

Room IX. - Here are terminal statues, and reliefs; on the floor is a mosaic of an unswept floor representing actor's masks, and objects of still life: oysters, shell-fish, vegetables, etc. The mosaic is inscribed with the name of the artist Eraclitos. Found on the Aventine in the locality of the Horti Serviliani.

Room X. - Several portraits of various ages. Between the windows are two splendid columns of astracane marble, from the ancient quarries near Verona. — In the centre of the room: Neptune or Poseidon from Porto on the Tiber; a Roman adaptation of a Greek type belonging to the School of Lysippus.

Room XI. - There are several sarcophagi worthy of note here: No. 662. With reliefs of Dionysius and Ariadne, both

in chariots drawn by centaurs; one is playing the cithare, and the other the double flute. The lid of the sarcophagus is decorated with a bacchic festival. — No. 675. Sarcophagus with three scenes from the story of Adonis; on the left is his farewell to Aphrodite; in the centre is the tending of his wound, and the boar hunt is on the right. On the lid are depicted seven scenes from the myth of Laius and Oeidipus. — No. 682. Sarcoghagus with the myth of Phedra and Hippolytus. Found in a tomb in Via Labicana. — In the centre of the room is a sarcophagus (No. 699), with reliefs representing the triumphal return of Dionysius whose car is drawn by two elephants, after his conquests of India. — No. 674. Diana of the Ephesians.

Room XII. - In the centre is a cippus of « Pietatis ». 702 and 710 are statues of boys. — The three sarcophagi Nos. 703, 806, and 709 were found at Castro Praetorio, in a tomb of the epoch of Hadrian. — No. 703. has reliefs with scenes from the legend of Orestes; Pylades and Orestes at the feet of Agamemnon; the murder of Clytaemnestra; Orestes stepping away from the tripod of Apollo. — No. 806. Reliefs of festoons and gorgon masks. — No. 709. The destruction of the children of Niobe. — A graceful female figure seated on a chair.

Room XIII. - Pavement in mosaic with four birds, and four fruits of the four seasons of the year. — No. 725. Statue of C. Caelius Saturninus; honorary statue of a man which has had the head replaced by that of Saturninus an imperial functionary in the time of Constantine. — No. 742. Fragment from a sarcophagus with busts of five members of the Furia family. — No. 743 a finely conceived relief with Pylades supporting Orestes who is sinking from exhaustion. — No. 737. A Senatorial statue.

Room XIV. - Unfinished statue of a Barbarian, similar in type to the Trajanic figures on the Arch of Constantine. It shows the « points » left by the workman in reproducing his model. Many cinerary urns are collected here. — The last two rooms contain several objects found in excavations at Ostia, in 1861-69.

Room XV. - No. 914, Mosaic niche with the figure of Silvanus and dog. The blue *nimbus* of the figure passed later into Christian art. — No. 941, Bronze statuette of Aphrodite, with all the characteristics of the type of this Goddess, created in Alexandria. — In the glass cases are the smaller ivories, bronzes, and terra cotta objects from Ostia.

Room XVI. - No. 978. Recumbent statue of Atys, the beautiful Phrygian youth beloved by Cybele. His character as a god of vegetation is indicated by pine cones, pomegranates, and other fruits and flowers. Cippi dedicated by priests of Oriental religions; (963) by the Arcigallus of the cult of Cybele; (935) by a priest of Isis, etc. — Fragments of fresco decorations.

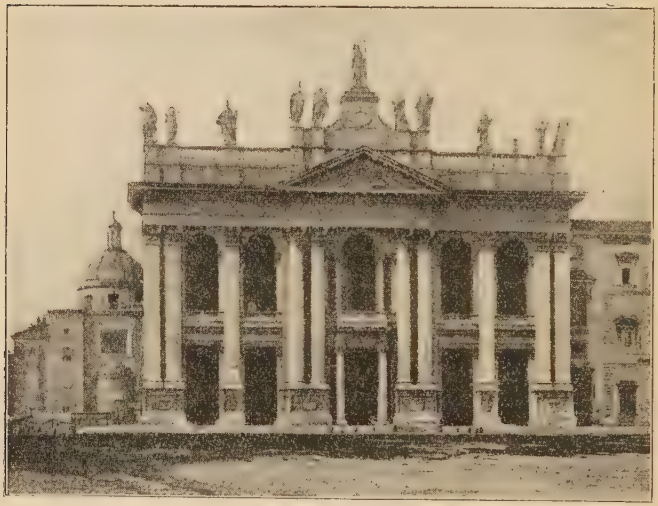
The Christian Museum of the Lateran.

This museum was founded by Pius IX. in 1856, and enriched by his successors. Under the direction of the late Marchi and De Rossi and the present Marucchi it has become one the richest and most systematically arranged museums of Europe. It contains a very precious collection of inscriptions chiefly Christian, found in the subsoil of the city, in the catacombs, and in the country round Rome. It has besides an important collection of sarcophagi greatly interesting on account of the religious symbols sculptured on them: — the statuette of the Good Shepherd, found in the catacombs of Domitilla; the seated statue of Hippolytus, Bishop of Porto, a work of the III. century, which has engraved on the base the first Greek paschal cycle, etc. The celebrated mosaic of the Athletes from the Antonine Thermae is in the Grand Sala.

The **Lateran Basilica** or **Church of S. John Lateran** (1) is the co- Cathedral of Rome, and the Mother Church of the Catholic world. Until 1870, the Popes, immediately they were crowned in S. Peter's, took possession of this Basilica.

(1) See: Tani: *Le Chiese di Roma*, Ed. Celanza, Turin, 1922.

Constantine gave to Popes Melchiades and Sylvester I. his palace of the Lateran, and they opened a chapel in it which soon became an important church. It was devastated by the Vandals in the V. century, and it suffered by fire in 1308, and again in 1360, and was always rebuilt in a different style to what it was before; the present church has all the aspect of its last restoration by *Borromini.* The façade however was designed in 1726 by Galilei who placed



S. John Lateran. (*Photo Anderson*).

the colossal statues of Christ and 14 Saints on the summit.

In the portico there is a statue of Constantine found in his Thermae on the Quirinale, and the bronze doors come from the *Curia Julia* in the Roman Forum. The interior has the form of a Latin cross with one nave and four aisles, the work of *Borromini;* the colossal statues of the Apostles in the piers are of the Bernini School and above them there are stucco reliefs with scenes from (l.) the Old Testament (r.)

from the New. - Higher still, medallions of prophets painted by various artist. The ceiling was designed by *Giacomo della Porta,* and the mosaic pavement in the central part of the principal nave was restored by Martin V. The Torlonia Chapel (the second on the right) aisle was designed by *Raimondi,* and over the altar there is a « Deposition » by *Tenerani.* On the second pillar in right aisle there is a fresco said to be by *Giotto* or else by *Gentile da Fabriano,* which represents Boniface VIII. in the act of announcing his decision to celebrate the Jubilee.

The third chapel, that of the Massimo, was designed by *G. Della Porta.* The walls of the transept were decorated with frescoes of the legendary history of Constantine by *Nebbia, Novara, Ciampelli* and others. The baldacchino of the papal altar is a beautiful work which Charles V. King of France gave to Urban V. in 1396, and the frescoes on it are by *Barna da Siena,* and other painters. There are very many relics preserved in the church, and among others the altar on which the first popes celebrated mass, and (in the ciborium) the Heads of S. Peter and S. Paul, which are shown to the public on certain solemn occasions. In the confession the bronze slab has the effigy of Martin V. (Colonna), by *Simone di Giov. Ghini,* a splendid work of the early Renaissance. Two columns of rare yellow antique marble flank the side door in the north transept, and above, there is the finest and one of the oldest organs in Rome (1599), near which is suspended the banner taken from the Turks by Knight de la Croix, of the Order of Jerusalem, when he gained the victory over them at Licata (Sicily) in 1721. The beautiful memorial in white marble and gilding of Innocent III. is in the south transept; this was the Pope who forced King John of England to do homage to his legate, in 1216, work of *Luchetti,* 1882.

The choir and tribune were completely rebuilt by Pius IX., and finished by Leo XIII. after him, who intrusted the work to *Vespignani;* the organs and mural decorations were done at the expense of the latter pope. There is a fine mosaic in the apse by *Turriti* of Florence, and *Jacopo da Camerino,* who did the work for Nicholas IV. in 1290. Above

is the Holy Spirit, and under the gemmed Cross flow the Four Rivers of Paradise; the Heavenly Jerusalem is represented. On the left are S. Peter and S. Paul, S. Francis of Assisi, and the kneeling figure of Nicholas IV.: on the right are S. John the Baptist, S. Anthony of Padua, S. John the Divine, and S. Andrew. The River Jordan forms the lower border of the mosaic. It is a grand symbol of the power of regeneration of the Waters of Baptism.

The monument of Leo XIII. is over the door leading to the sacristy, designed by Tadolini in 1907, but the body lies still in S. Peter's. In the sacristy there is a good painting of the Annunciation by *Marcello Venusti,* executed from a design by *Michelangelo,* and in the Chapel of the Choir where the mortuary vault of the Colonna is, there are seats and statues in inlaid walnut by *Girolamo Rainaldi;* a picture of Christ between S. John the Baptist and S. John the Divine, by *cav. d'Arpino,* and a portrait of Martin V. by *Gaetano Pulzone.* The grand altar of the « Most Holy Sacrament » in the transept close by, is flanked by four fluted columns of gilt bronze, hollow, filled with earth from the Holy Land, and are said to have come from the Temple of Jupiter Capitolinus; at the sides there are four Prophets, and in the tympanum *Roncalli* has depicted the Father Eternal. The Ascension of the Saviour, painted on the wall above, is by *cav. d'Arpino.* A door in the left nave leads to the handsome cloisters, due to the *Vassalletti* father and son, (1228-1230), who constructed them for the monks of S. Augustine of the monastery adjoining the Basilica, officiated by them. These cloisters are similar to those of S. Paul's outside the walls; there are other in Rome even more beautiful not so showy such as the cloisters of S. Cosimato, Santi Quattro Coronati, S. Lorenzo fuori le Mura, etc.

The Lancellotti Chapel was designed by *Francesco Ricciarelli,* and dedicated to S. Francis. The last chapel in this left aisle is the Corsini, surpassing in beauty all other chapels in the Roman churches, and is unequalled in the richness of its marbles, bronzes and stuccoes. It was erected for Clement XII. from designs by *A. Galilei,* and dedicated

to S. Andrea Corsini, an ancestor of the Pope. The form is that of a Greek cross and it has on the altar a mosaic representing the said Saint, the work of *Marucci* who copied it from an original by *Guido Reni*, now in the Barberini Gallery. The allegorical statues of Religion and Penitence, on the altar, are by *Pincellotti*. The mausoleum of Clement XII is at the left of the altar: the body reposes in a porphyry urn which originally stood in the portico of the Pantheon. *Maini* was the author of this tomb, and also of the tomb of Card. Neri Corsini, uncle of Clement, just opposite; the statues all represent the virtues which adorned these two men, and the bas-reliefs refer to incidents in the life of S. Andrea Corsini. Admirable is the pavement in fine marbles, divided into compartments ornamented with arabesques which are repeated in the stuccoes of the vault and the cupola. Many members of the Corsini family have been buried in the underground vault; the altar here is isolated, and above in there is a group of the Madonna Addolorata (or Pietà) with the Dead Christ on her lap, a very much esteemed work by *Antonio Montauti*.

The lateral portico of the Basilica, erected by *Domenico Fontana*, has a double row of columns with five arches, by which access is had to the north transept; there is a statue of Henry IV. of France father of Henrietta Maria, wife of Charles I, of England by *Cordier*, in the little room on the left. It has been placed there in memory of the patronage held by the Sovereigns of France up to the death of Napoleon III. over this basilica.

The two bell towers have lost their original aspect of the XII. century by the restorations of Baccio Pontelli.

The **Scala Santa** (Holy Stairs) is on the east side of the Piazza S. Giovanni in Laterano. It is a little building now isolated from what made part of the Patriarchate; the antique section is formed of a central staircase the steps of which are covered with wood, and above, at the head of the stairs, is the Chapel of S. Lorenzo, called the « Sancta Sanctorum ». The stairs number 28 marble steps which have been brought from the house of Pontius Pilate in Je-

rusalem, by S. Helena, in the year 326. Under the pontificate of Pius IX. the work of restoration begun already by *Domenico Fontana,* was completed, and at the time the two stairs at each side were added; the statues of « Christ and Judas », and « Jesus at the column », by *Meli,* and « Christ before Pilate », « the Kiss of Judas » by *Jacometti,* are placed in the entrance hall.

The Chapel of S. Lorenzo is a rare monument of Mediaeval art, decorated with splendid mosaics by Cosma II., in 1278, at the order of Nicholas III. who continued to adopt this chapel as the private oratory of the popes. Besides some very precious relics, it contained the archives and library of the Church. Outside, and on that part of the building looking on the façade of the Basilica, there are some remains of the antique palace of the Lateran; the mosaic is a copy done in 1743 of the original of the VIII. century, which ornamented the triclinium or dining room of Leo III. (795-816).

The city gate here, called the Porta S. Giovanni, is modern, opened in the Aurelian walls by Gregory XIII. in 1574, and constructed from designs by Giacomo Della Porta. In 1917 two lateral openings were made for the passage of the tram cars. The gate takes the place of the antique Porta Asinaria, or Lateran, closed in 1408, part of which we can still see at a little distance on the left. The Porta Asinaria is the finest gate existing at present in the walls of Aurelianus.

The Via Appia Nuova, and the Via Tuscolana outside the gate, lead to Frascati, Albano, and other villages in the Hills of Latium. About a mile and a half from the gate the Via Appia Nuova traverses the Via Latina, and near the junction of the two roads the *Tombs of the Pancratii and the Valeri* are to be seen. These are worthy of a visit for the exquisite stuccoes and beautiful coloured frescoes which ornament them. Near these are the remains of the Basilica of S. Stephen, a remarkable construction of the V. century.

XIV.

CAMPO MARZIO - PANTHEON AND PRATI DI CASTELLO.

CHURCH OF S. IGNATIUS - SANTA MARIA SOPRA MINERVA - PANTHEON - THE UNIVERSITY - THE SENATE HOUSE - CHURCH OF S. LUIGI DEI FRANCESI - CIRCO AGONALE - PALAZZO DI GIUSTIZIA (LAW COURTS) CHURCH OF S. JOACHIM.

Starting from the Piazza Venezia and going down the Corso Umberto I., the Via del Caravita leads on the left to the Piazza S. Ignazio. The spacious and rich *Church of S. Ignatius* in the Piazza was constructed in 1626 for Card. Ludovisi, nephew of Gregory XIII., from designs very much altered, left by *Domenichino*; the façade is by *P. Orazio Grassi, S. J.* All the frescoes of the vault are a Glorification of S. Ignatius Loyola, and were done by the Jesuit *Padre Pozzi,* as also those in the Lancellotti Chapel in the right transept, dedicated to S. Luigi Gonzaga, whose body lies in the sarcophagus under the altar, with a bas-relief by *Le Gros*, representing the Saint in Glory. *Le Gros* also designed the mausoleum of Gregory XIII at the end of this nave; the statues of Religion and Abundance are by him, but the two figures of Fame are by *Monnot*. The high altar, rich in precious marbles, has a painting by *Pozzi*; the cupola (not finished) has in the spandril, symbolical figures of the four parts of the world.

The altar in the left transept, dedicated to the « Most

Holy Mary of the Annunciation », has a large bas-relief sculptured by *Valle,* from a design by *Padre Pozzi;* the body of S. John Berchmans reposes under the altar.

The edifice of the **Collegio Romano** was erected by Gregory XIII. who opened many seminaries and educational establishments in Rome for subjects of the great nations of Europe. *Ammannati* was the architect. Connected with it are the National Victor Emmanuel Library, rich in modern works with books of many old convents of Rome; an Etnographical Museum, one of the richest in Europe, and an Astronomical Observatory with a library and museum.

The offices of the Ministry of Posts, Telegraphs, and Telephones are in the ancient monastery of the Domenicans, in Via S. Ignazio; the valuable Casanatense Library formed by the Domenicans, now a national library, like all other public libraries, is open free every day, with entrance at No. 52, Via S. Ignazio. The ancient Penitentiary of St. Mary Magdalen now the Central Questura, (Police Office), is in the Piazza Collegio Romano. By taking the Via Minerva from here, we arrive in the Piazza della Minerva, where the strange monument designed by *Bernini* in 1667, an elephant with an obelisk on its back, stands in front of the **Church of S. Maria sopra Minerva.** This edifice and several of the houses in its immediate vicinity, were erected on the ruins of the *Iseum Campensis,* a group of buildings constructed by the followers of the religion of Egypt, towards the end of the first century of the Empire.

The church, which is rich in beautiful tombs, was built in 1280 by the Friars Ristoro and Sisto, and occupies the site of an old Greek nunnery built on the ruins of a Temple of Minerva. It passed afterwards to the Domenicans friars, and was enlarged and ornamented by many of the great Roman families, among others, the Savelli, Caetani, Orsini, Capranica, etc., and in the early days of the Renaissance, some Florentine families who were established in the neighbourhood erected their chapel in it.

The interior which has a nave ad two aisles, was

restored about the middle of the last century, and is very beautiful. The elegant tomb of Diotisalvi Neroni (1482) is to the right of the principal entrance. The fourth chapel in the right aisle, dedicated to the « Most Holy Virgin of the Annunciation », was erected at the expense of Card. John Torquemada (d. 1460) who did a great work of restoration, and has on the altar a picture by *Antoniazzo Romano*. The Aldobrandini Chapel, next to it, has a « Last Supper » by *Barocci*, and the tombs of the father and mother of Clement VIII (Aldobrandini). There are two very fine tombs in the adjoining chapel of St. Raymond of Pennafort; one of the Archbishop Sopranzi, 1495, and that of Didaco da Cola; on the left of the altar is a slab tomb of a son of William Wilberforce, 1847. The Caraffa Chapel in the right transept is frescoed by *Filippino Lippi* in 1487 with episodes in the life of S. Thomas Aquinas; the tomb here is that of Paul IV. (Caraffa) 1559. In the Chapel of the Rosary near the choir, there is the elegant tomb of Card. Capranica, and in the choir, there are the tombs of two Medici Popes: Clement VII. and Leo X.; the statue of Clement is by *Nanni di Bacciobigio*, and that of Leo, by Baccio da *Montelupo*. The shrine of S. Catherine of Siena by Isaia da Pisa (XIII century) is under the high altar, and on the left of it, is the « *Christ* » of Michelangelo. Beato Angelico of Fiesole (d. 1455), lies in the chapel next the « Christ » very rich in tombs and marbles; his tomb is in the pavement. The frescoes of the house in Via S. Chiara, in which S. Catherine died, are collected behind the sacristy. In the chapel next to this are four tombs of the generals of the Order, of the XV. century; and also the famous Alberini tomb, made of a rare Greek sarcophagus surrounded by a XV. century Italian cornice. The tomb of Pope Benedict XIII, (d. 1730), by *Marchionni*, and many columns of black marble from the Temple of Minerva, are in the Chapel of S. Dominic, at the end of this transept. Many other works of art of great interest are in the left nave: amidst which in the third chapel is a small statuette of S. Sebastian by *Mino da Fiesole* and the head of Christ by *Perugino;* the tomb of Tornabuoni, by the same

artist at the end of the nave. The adjoining edifice which was united with the church, made part of the Domenican monastery, but it is now the seat of the Minister of Public Instruction.

The short street on the right leads to the Piazza della Rotonda in which is situated the *Pantheon,* the finest and most perfect monument of ancient Rome. It was erected by Agrippa, the friend of Caesar Augustus, B. C. 27, along with all the group of edifices which adorned the *Campus Martius.* Though destroyed several times, it was always reconstructed, and the last time by the Emperor Hadrian (A. D. 118-138), who gave it the form of a rotunda, for the building was originally square. The Emperor Phocas transformed it into a Christian church, in the year 609, and Boniface IV. dedicated it to **S. Mary of the Martyrs,** (*) on account of the numerous relics of the martyrs deposited in the church, from the catacombs. Its history is one of spoliations; the last to carry away materials from it was Urban VIII. (1623-1644), who took the bronze from the roof of the portico to make the baldacchino in S. Peter's.

The wide portico (180 feet by 50) has 16 great monolith columns of granite, each 34 feet hight, and arranged in three rows. The inscription of the attic, *M. Agrippa L. F. Cos. Tertium Fecit,* was renewed in 1894.

The diameter of the interior is 142 feet, (1) and it measures the same in height from the pavement to the roof. One sole skylight, an open circular aperture in the roof, admits the light, the diameter of which is 28 feet; it thus retains its antique aspect though deprived of its ornamentation of marbles, bronzes, and statues.

There are seven large niches at the base, with fluted columns of giallo antico and rare African marbles; these have Corinthian capitals, and between the niches there are altars, where before were Pagan shrines. The tomb of the First King of United Italy, Victor Emmanuel II. occupies

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(*) See: Tani, *The Churches of Rome,* Ed. Celanza, Torino, 1922.

(1) The diameter of the cupola of. S. Peter is 138 feet.

the first large niche on the right, and in the large niche on the opposite side, is the tomb of King Humbert I. who fell by the hand of an assassin, at Monza, on the 29th of July, 1900. This latter tomb was designed by *Cirilli,* in 1910, and has two magnificent allegorical figures: on the right, Munificence, by *Zocchi,* and Bounty on the left, by *Maccagnani.* The altar in front of the tomb is of red porphyry, and placed on it there is a copy of the Iron Crown of Lombardy which is kept at Monza.

The altar on the right of the tomb, has a statue of the Virgin and Child, by *Lorenzetto,* and underneath the altar great Raphael reposes, (1483-1520); the inscription on the left side is by Card. Bembo. The tomb of Maria Bibbiena, the affianced bride of Raphael is on the right of the altar, and below, the painter Annibale Caracci is buried. In the last chapel, that of the Virtuosi, (a confraternity of artists) there are buried the following painters, sculptors, architects, musicians: — Pierin del Vaga, Giovanni da Udine, Federico Zuccari, Barozzi da Vignola, Flaminio Vacca, Baldassarre Peruzzi, and the musician Arcangelo Corelli. The « Annunciation » on the third altar on the right, is by *Melozzo da Forlì.*

Dr. Gibbs, a Scotchman, who along with Dr. Bacon, was in the suite of Card. Capponi, died in Rome in 1667, and was buried in the Pantheon.

In the piazza in front of the Pantheon, the elegant fountain supplied by the Trevi (or Virgo) Water was designed in 1575 by *Longhi,* and by order of Clement XI. was added, later, the little obelisk.

The via dei Crescenzi on the right of the Pantheon, records the celebrated Mediaeval family of that name; the street leads to the Church of S. Eustace. which however has no great artistic treasures, and to the *University* generally called the Sapienza, founded by Boniface VIII. in 1303. Already in 1243 pope Innocent IV. had opened a new school of Canon and Civil Law. In 1431 Eugenius IV. gave the real new arrangement for all Faculties to this institution. When Leo X. (1513-22) decided to construct a more

commodious edifice he entrusted *Michelangelo* with the plans, who after beginning the building, abandoned it. The work was then undertaken by *Giacomo Della Porta* who finished the principal façade in 1575, and seventy five years later, *Borromini* completed the edifice during the pontificate of Alexander VII. In 1592 Andrea Cesalpino began to teach botany, here for he is the precursor of Liunaeus. He was the first physician who in 1569 discovered the principle of the circulation of the blood. It contains a very fine court, a large Museum of Natural Sciences and a chapel dedicated to S. Ives, which is now part of the Alexandrine Library.

The **Palazzo Madama**, now the **Senate House,** was originally erected by the Crescenzi in the Middle Ages on the ruins of the Baths of Nero, but when it passed in 1505 to the Medici, it was entirely altered. When Madame Marguerite, the natural daugther of Charles V. and wife of Alexander Medici, and after his death, of Ottavio Farnese, inhabited it, the present name of Palazzo Madama was given to it, which it still retains. In 1642, being the property of the Granduke of Tuscany, it was reconstructed as it is to-day by *Marucelli,* and in 1871 it passed to the State and became the Senate House. Some of its halls are frescoed by Maccari, with episodes of celebrated events which occurred in the Senate of Ancient Rome.

In the Via Dogana Vecchia leading to the Piazza di San Luigi dei Francesi, at No. 29, is the Palazzo Giustiniani erected by the Prince of that name, from designs by Carlo Fontana, and Borromini. It contained a very rich collection of Greek and Roman statues, 500 of which have passed to the Vatican, and Torlonia Museums. The Italian Grand Orient Masonic Lodge occupies one story of the Palace.

The **Church of S. Luigi dei Francesi** (S. Louis of France) was commenced by the French colony in Rome, in 1518, and dedicated to Louis IX. of France (S. Louis), on the site of a little church purchased from the Abbey of Farfa;

the designs are by *Rainaldi* and *Alberti*. The façade was erected by *Giacomo Della Porta*, in 1580, and ornamented in 1730 with statues by *Estache* representing Charlemagne with the globe, and S. Louis with the crown. Above are S. Clothilde and S. Jeanne of Valois.

Catherine de' Medici contributed to the completion of the edifice with the gift of two houses near her residence Palazzo Madama.

S. Louis of the French. *(Photo Anderson).*

The interior of the church is rich in marbles, but the light is bad. *Natoire* has painted the vault with the Death of S. Louis during the last crusade, and on the first pillar, on the right, there is a record of the French soldiers who fell in the rising of 1849, in Rome. The second chapel on the right, was frescoed by *Domenichino* in 1611, with incidents in the life of S. Cecilia, to whom the chapel is dedicated, and in the fourth chapel dedicated to S. Remy, there

are episodes from the life of that Saint, and also a good painting by *Sicciolante da Sermoneta,* representing the Baptism of Clovis. The Assumption of the Virgin on the high altar is by *Leandro* and *Francesco da Bassano.*

In the first chapel on the left, near the high altar, there is a picture of S. Matthew, Titular of the chapel, painted by *Caravaggio*: the walls are frescoed by *cav. d'Arpino.* In the last chapel on this side, there are the tombs of Card. de Bernis, and Madame Pauline de Montmorin, by *Laboureur,* and close by are the memorials inscriptions of the painters Claude and Etienne Dughet, better known by the name Lorraine.

The passage in front of the Palazzo Madama leads to the **Circo Agonale** (Piazza Navona), which, with the Piazza S. Pietro and Piazza del Popolo, forms one of the greatest and most characteristics parts of Rome. The Piazza preserves its original form of a stadium, which was the first built in masonry, and was constructed under Domitian. Three very fine fountains ornament the centre of the Piazza; that at the north extremity, with tritons and marine animals, was erected by order of Gregory XIII. from designs by *G. Della Porta.* On this latter fountain there is a very fine statue of a Triton, vulgarly called il *Moro,* the work of *Bernini,* who also gave the design for the grand central fountain with the four allegorical statues of the four greatest rivers of the world, and with the obelisk placed on a rock.

The **Church of S. Agnese,** close to the fountain, is one of the most important edifices in the Piazza. It is erected on the spot where the Sainted Roman Virgin suffered martyrdom, and in the XVII, century was built as we see it, by order of the Pamphily pope, Innocent X. Among the architects who worked in the construction of it, *Girolamo Rainaldi* figures, and to him is due its form of a Greek cross, and the building of the walls as far as the cornice. The work was continued by *Borromini,* who completed the façade and erected the two campanili; another *Rainaldi* finished the cupola. The interior is decorated with white marble and

rich stuccoes; the cupola is frescoed by *Ciro Ferri,* and in the centre *Gaulli* has painted the Cardinal Virtues. The tomb of Innocent X. is above the entrance, and there are some good bas-reliefs on the altars.

Immediately beside the church, the immense Palazzo Pamphili rises, which Innocent X. had constructed from designs by *Girolamo Rainaldi* in 1650. In the interior, the grand gallery is worthy of admiration, the vault of which is painted by *Pietro da Cortona* with the adventures of Aeneas. In 1687 Lord Castlemaine, ambassador of James II, came to reside in this palace where he gave grand receptions and festivities.

Opposite, on the other side of the Piazza, the church originally dedicated to S. James of Compostella, and once the property of the Spanish nation, is now dedicated to the Sacred Heart of Mary.

The Palazzo Braschi, of which we speak in another place, is at the end of the Piazza.

The Via Zanardelli which traverses the Ponte Umberto I. and leads to the Prati di Castello, is behind the north end of the Piazza Navona. Beyond the bridge the majestic edifice of the Palazzo di Giustizia (Law Courts) is seen on the banks of the Tiber. Massive and crowded with ornamentation, it was begun by Calderini in 1899, and finished in 1909 at an expense of more than 40.000.000 Italian lire. On the arch of the principal entrance, which looks on the river, there is an allegorical group of the Law, by *Quattrini,* who also did the statue of Justice. The statues of the best and most celebrated Latin and Italian Jurists have been placed in front ot this façade.

There are several courts and corridors in the interior, and about 300 halls. The Grand Hall (Salone) is adorned with a very fine fresco representing the History of Law across the centuries by *Maccari* (1920).

We are now in the Quarter called the **Prati di Castello,** a name derived from the gardens which Agrippina and Domitian owned here, the first where S. Peters's now stands; the Castel Sant'Angelo is built on the site of the

latter. In the Middle Ages the memory of the gardens possessed by Nero here was preserved in the name of *Prata Neronis,* which later became Prati di Castello. This important quarter of Rome is united to the older part of the city by the Ponte Margherita, constructed by *Vescovali* in 1891, near the Piazza del Popolo; the Ponte Cavour which replaces the temporary bridge of the Ripetta that stood where the Port of the Ripetta was formerly, in front of the Church of S. Jerome of the Slavonians; and the Ponte Umberto — the third bridge — erected in front of the Palazzo di Giustizia.

At the north extremity of this quarter, from the slopes of Monte Mario to Tiber, the principal barracks of the military garrison of Rome have been erected, and beyond this point a new quarter called Piazza d'Armi is now rising.

The Prati possesses three principal churches: S. Gioacchino; the Madonna of the Rosary, and S. Joseph's at Porta Trionfale.

The **Church of S. Gioacchino** in Via Pompeo Magno, is officiated by the Redemptorist Fathers; it was founded in 1890 on the occasion of the sacerdotal jubilee of Leo XIII. The portico is ornamented with six columns of granite of Baveno, presented by the Czar of Russia, and flagged with marble of the Pyrenees given by the Queen of Spain. A very fine mosaic over the door, designed by *Virginio Monti,* represents Leo XIII, in the act of adoring the Sacrament, as the church in its origin was founded by the work of the « Adoration Perpetual of the Most Holy Sacrament ».

The interior measuring 185 feet by 35 is in the form of a basilica with a nave and two aisles separated by Corinthian columns of granite of Baveno, and has chapels in the lateral naves erected and decorated at the expense of the various nations, each chapel being dedicated to its own national Patron Saint. Beginning on the right, the I. Brazil, dedicated to Madonna Apparicida. — II. Portugal, to S. Anthony. — III. Bavaria, to S. Henry, King of the Bavarians; the chapel is frescoed by the Bavarian painter *Schmalzl.* — IV. Poland, to S. Stanislao Kostka; decorated

by *Palombi.* — VI. England, dedicated to the Most Holy Sacrament. — VII. (in the transept). United States of America, to the Immaculate Conception; decorated by *Cisterna* with frescoes of various Women celebrated in the Old Testament; there is also in this chapel a good statue of the Immaculate, by *Tripisciano.* The last is the pretty Spanish Chapel dedicated to the Virgin of the Pilar. The high altar is in red marble of the Pyrenees and ornamented with bronzes and malachite, and six columns of alabaster; it encloses the monstrance for the exhibition of the Sacrament. The Triumph of the Eucharist is painted by *Virginio Monti* on the vault of the apse a fresco very much admired for its design and the vivacity of its colouring.

The chapels in the left nave (beginning at the high altar) are the following: — I. France, dedicated to the Sacred Heart, with Byzantine decorations by *Cisterna.* — II. (in the transept): dedicated to S. Alphonso Liguori. — III. Holland, painted by *Palombi* with a representation of S. Vallibrand consecrated by Sergius II., the Martyrs of Gorkhum, and the Miracle of Amsterdam. — IV. Ireland, dedicated to St. Patrick, and decorated by *Monti; Gagliardi* represented St. Patrick seated on a throne, between two saints. — V. The Argentine Republic, dedicated to the Virgin of Lujan, and S. Rosa of Lima. — VI. In the Belgian Chapel, *Galimberti* has depicted the transit of St. Joseph. — The last chapel is occupied by the baptistery, and has a stucco by *Tripisciano* representing the Baptism of Jesus.

The **Madonna del Rosario**, in Via degli Scipioni, at the corner of Via Ottaviano, is also a parish, and is served by Domenican Friars. The construction was begun in 1912 from designs by *Leonori,* but modified afterwards by Palombi who finished the edifice for the consecration in 1916. The style is the Italian ogival, preferred by the Friars Preachers; the beautiful glass windows stained are by *Pacchiarini,* and the decorations by *G. B. Conti* a very able artist, with motives derived from the Lauretane Litany.

The **Church of S. Joseph** at Porta Trionfale, in Via Bernardino Telesio, was constructed in 1910 from designs by

Leonori, at the expense of Don Luigi Guanella, founder of the Servants of Charity, by whom it is officiated. The interior has a nave and two aisles divided by columns of granite of Baveno, and is grandiose in the style of the early Renaissance. The Death of S. Joseph on the high altar and the Holy Family on the vault of the central nave are both by *Virginio Monti.*

The Christian Brothers, from Ireland, have a large Public College and School for boys in the Via Marcantonio Colonna.

In the Lungotevere Prati there was consacrated in 1918, a small church, built in French gothic style, and dedicated to the Sacred Heart of Mary.

The Direction of the City Parks and Gardens planted about 50.000 robust trees in great varieties, previous to 1907, in the streets and open places (piazze) of the city, and especially here in the Quarter of Prati di Castello. These have been trimmed in such a way that, while giving shelter from the hot sun in summer, they do not obstruct the light and air in winter. Among the most noted of those of exotic origin are the *sophora japonica* or Japan pagoda tree, in Via Cola di Rienzo and in Via Germanico; the *acer negundo,* ash leaved maple, in Via Cicerone, Via Crescenzio, Via Ottaviano, and in Via Alessandro Farnese; the *prunus pixardi* with red leaves in Via Virginio Orsini and Via Ezio; the *ulmus dampieri* in Piazza Cola di Rienzo; the *ulmus campestris,* or elm in Viale Angelico; the *sycamore* or maple in Via Fabio Massimo; the *acacia spina christi* in Piazza della Libertà; the *pawlownia imperialis* or kiri-tree with very large leaves, in Piazza dei Quiriti, which we find also in Via Pastrengo and in Piazza della Chiesa Nuova; *lagerstroemia indica violacea* in Piazza Cavour and the *platanus occidentalis* or button wood, in Viale Giulio Cesare, Viale delle Milizie, and along the Tiber.

XV.

THE QUIRINAL AND THE TRINITÀ DEI MONTI

PIAZZA DELL'ESEDRA - VIA, PIAZZA AND PALACE OF THE QUIRINAL - PALACE OF THE CONSULTA - VIA DELLE QUATTRO FONTANE - PALACE AND PIAZZA BARBERINI.

(I). Via del Tritone — Piazza Colonna.
(II). Via Veneto — Porta Pinciana.
(III). Via Sistina — Trinità dei Monti — Villa Medici. Piazza di Spagna.

I.

The Via Torino near the Piazza dell'Esedra leads to the Church of S. Bernardo, constructed in 1594, in the ruins of the Terme or Baths of Diocletian. A little to the left, in Via Venti Settembre, the grandiose edifice of the Ministry of War has been erected on the site of the houses of Lucacius Rufinus, the uncle of Julian the Apostate, and the building of the Valerii, among the members of whose family the celebrated poet Martialis figures. The Scotch Presbyterian Church is immediately opposite on the other side of the street.

The Palace del Drago is at the corner of the Quattro Fontane farther down; it was built for Card. Massimo, by *Domenico Fontana,* and enjoyed some celebrity when the Albani family inhabited it, for the collection of works of art which it then contained. It has lately been the pri-

vate residence of the American Ambassador. Here, where the four streets meet, there are four fountains which give the name to one of the streets running from north to south. The statues with which the fountains are adorned, (now reduced to a miserable condition) are the work of different sculptors. One corner of the street is occupied by the *Church of S. Carlo* which the Spanish Trinitarians Reformed erected with the convent attached to it, in 1640, from the designs of *Borromini* 1638-41. The Church of S. Joachim and S. Ann, united to that of S. Carlo, is the property of the **Belgian College**, which has, adjoining a residence for professors and students. These two churches are built on the site of the private house of the Flavians, and later, during the Renaissance, it was the Villa of Card. Sadoleto. The little garden at the side of the College belongs to the royal palace, and beyond it is the **Church of S. Andrew of the Quirinal**, constructed by *Bernini* in 1678, for the Novitiate of the Jesuits on the site of a more ancient church. The façade of the building has a semicircular portico in front, and the interior, elliptical in form, is elegantly adorned with marbles and stuccoes; the picture on the high altar representing the Martyrdom of S. Andrew is by *Borgognone*. In the house attached to the church, once inhabited by S. Stanislaus Kostka, there is a very fine statue of this Saint when dying, by *Legros*.

The large building next to this, on the same side of the street, was formely the Novitiate of the Jesuits, but it has been restored and altered and serves at present as the residence and offices of the Minister of the Royal Household. The public garden beside it is the property of the Municipality, and was opened to the public by King Umberto I. in 1886-87; the ground was then occupied by the Church of the Sacrament, and the Church of S. Clare, with the monastery of the Capuchins, and the Church and monastery of S. Mary Magdalen. The modern equestrian bronze statue in the garden is that of King Carlo Alberto the great grandfather of the present Sovereign; it was done by *Romanelli*.

Nearly all the opposite side of the street is occupied by the **Royal Palace of the Quirinal**; both palace and gardens attached, are situated on that part of the hill inhabited in ancient times by the Sabines, who erected on it a temple dedicated to the god Quirinus, and the *Capitolium vetus* between the Servian gates *Sanqualis* and *Salutaris* and the Via *Alta Semita* to which the present Via del Quirinale now corresponds, and of which traces have been found at about 10 feet below the present level.

Quirinal Palace and Square. *(Photo Anderson).*

About the middle of the XVI. century the villa of Card. Hippolyte d'Este occupied the site of the present palace, and this villa was acquired by Gregory XIII., in 1573. This too was demolished as the residence of Platina and Pompeo Leto had disappeared to erect the Cardinal's villa. Gregory employed *Flaminio Ponzio* to build a new summer residence for himself and his successors, which begun by

him was continued after him by *Ottavio Mascherino,* who constructed the vast court and the first story above the ground floor rooms. *Carlo Maderna* added other rooms, and *Bernini,* and *Fuga* also gave their collaboration. Under Sixtus V. who died in this palace, *Domenico Fontana* erected the façade looking on the Piazza, but it was under Paul V. that the edifice acquired its splendour. This pontiff constructed the apartments of the Princes, and the Chapel of the Annunziata, which he had frescoed by *Guido Reni,* and the Chapel of the Praesepe on the ground floor. Urban VIII, who lived and died in the palace, isolated it and constructed the balcony of the benediction and the principal entrance from designs by *Bernini.* It was on the 8th of February 1847, that Pius IX pronounced from this balcony the famous sentence « Benedite, o Gran Dio, l'Italia » (O Great God, bless Italy), which made the hearts of the patriots beat with hope.

Alexander VII., by destroying the habitations of Cardinals du Bellay, and Caraffa, constructed from designs by *Bernini,* the commodious apartments called the Family Palace, or Long Wing, along the Via del Quirinale, and *Pietro da Cortona* frescoed the grand and majestic gallery.

The palace was sacked in 1798, when the Roman Republic was proclaimed, and in 1809 it was invaded by the French soldiers, and the Pontiff (Pius VII) taken prisoner. After 1870 it became the residence of the King of Italy, and was restored, re-furnished, and adapted to its new usage and new times, and during the half century since then, it has given hospitality at times to the greater part of the European Sovereigns.

In normal times the public is admitted twice a week (Thursdays and Sundays) from 12 to 2 p. m. to visit the State apartments.

The round tower near the principal door was constructed by Urban VIII. for the artillery guards. On the landing of the staircase of honour a fragment of a fresco by *Melozzo da Forlì,* representing the Saviour was placed in 1711, brought from the Church of the Holy Apostles; the splendid

Sala Regia, called also the Hall of the Swiss Guards, and afterwards of the Cuirassiers, was constructed from designs by Maderna, for Paul V. and adorned with frescoes and Flemish tapestries from designs given by *Giulio Romano* and *il Fattore*. *Maderna* erected the Pauline Chapel, or as it is also called, the Chapel of the Assumption, in which are placed now numerous objects sent in homage to king Victor Emanuel II. and to king Humbert. Several conclaves have been held in this chapel, among others that in which Pius IX. was elected Pope, and in 1793 a requiem mass for Louis XVI and Marie Antoinette was celebrated in it. All the other rooms have frescoes, friezes, and pictures by good artists, and a rich and precious collection of tapestries of various manufactures.

The gardens of the palace, nearly a mile in circuit, were laid out by *Maderna;* the casino was constructed by *Fuga,* in which many good paintings are preserved.

The very fine **Fountain** in the centre of the Piazza like many others which embellish the city, before it got its present appearance, underwent many changes. When Sixtus V. charged *Domenico Fontana* to erect it, its construction was very simple; afterwards the same Pontiff placed on it the horses and the statues called Castor and Pollux, which were found in the ruins of the Thermae of Costantine close by. The said statues are erroneously said to have been the work of Phidias and Praxiteles; in the Middle Ages they gave the name of Monte Cavallo (Caballus) to the district. Pius VI. had the statues turned towards the Palace, and he took away Fontana's basin, and erected the obelisk which originally stood in front of the Mausoleum of Augustus. Some years later, Pius VII. had the present splendid granite basin brought from the Roman Forum, into which the abundant water flows.

The **Palace of the Consulta,** now the **Colonial Office,** stands on the south side of the Piazza; it was erected by *Fuga,* for Clement XII. in 1730, to serve as the Tribunal of the Sacred Consulta or Supreme Court and Administrative

Power of the Pontifical Goverment, and also as barracks for the Noble Guard.

The garden and the **Palace Rospigliosi**, erected in 1615 for Card. Scipione Borghese on the site of modest houses, hay-lofts, and a little church dedicated to S. Salvatore in Corneliis, is close beside the Palace of the Consulta. All the edifices in this part of Rome cover the site of the imperial gardens of Constantine. Like nearly all the grand palaces of Rome, the Rospigliosi has passed successively from one proprietor to another; from Borghese to Benedetto Acciajoli, then to Card. Mazzarino, and finally to Prince Rospigliosi-Pallavicini the present owner. Each of these altered, restored, or enlarged the edifice, and among the good architects employed by them, we may mention *Flaminio Ponzio* and *Carlo Maderna.*

There is a very good collection of art in the private apartments of the Prince, and in the Casino Rospigliosi-Pallavicini the celebrated « **Aurora** » by *Guido Reni* (1575-1642), is painted on the ceiling of the entrance hall. The Casino which is opened to the public twice a week has also the name of « The Caffè », from the fact that Benedict XIV. often resorted there to drink that then rare oriental beverage. In the « Aurora » Apollo is represented in the car of morning, drawn by four coursers in the clouds; around the car are personification of the hours of the day, while the dawn flies before them in a golden vesture and an azure mantle.

The following good pictures are to be seen in the other rooms: Original Sin, by *Domenichino.* The Triumph of Chastity by *Lorenzo Lotti.* Andromeda by *Guido Reni.* Holy Family by *Signorelli,* and Vanity by *Titian.*

Returning to the Four Fountains in the street of the same name, half way down the descent, where the Servian walls and the Porta Salutaris were, the *Palazzo Barberini* stands, a superb barocco edifice constructed for Urban VIII. by *Bernini,* and successively by *Maderna,* and *Borromini.* The grand salon was decorated in 1630 with a fresco, an

allegory of the honour of the Barberini family by *Pietro da Cortona*. In the Gallery, which is open to the public every day except Sundays, the following paintings may be seen: Madonna by *Sarto*. Original Sin, by *Domenichino*. Holy Family and S. Jerome, by *Raibolini* surnamed *Il Francia*. Portrait, by *Palma Vecchia*. The Fornarina by *Raphael*. Portrait said to be that of Beatrice Cenci, by *Guido Reni*.

Near the entrance to the Gallery there is an inscription from the Arch of Claudius which once spanned the Flaminian Way, which recalls the victories of the Roman armies in Britain in the I. century A. D.

There was formerly in the palace a theatre which could seat 3,000 persons, in which melodramas of a religious character were given, and it seems from a letter written in Latin by the poet John Milton that in 1639 he was present at one of these plays entitled « Who suffers, o hopes ».

The **Scotch Catholic College**, rebuilt by Poletti in 1830 is immediately opposite the Barberini Palace. Founded by Clement VIII, it occupied first a small house in the via del Tritone, and in 1604, two years after its fondation moved into its present site. The first rector was Father Anderson, nephew of Mary Stuart's faithful friend Leslie, Bishop of Ross. Suppressed during first Roman Republic in 1798, it was reopened in 1820 through the indefatigable exertion of the Scotch. Before the Reformation and throughout the Middle Ages was in Via della Mercede, where today stands the *Church of S. S. Andrea delle Fratte,* and adjoining was the Hospice of the Scotch.

In 1642 the new church was built near the college, by Count Deslie and Marchioness of Huntley. It contains a few tombs of the Scotch who died in Rome, and on one altar is the picture of St. Margaret Queen of Scotland; on the main altar is that of St. Andrew, by Gavin Hamilton, painter, antiquarian, and at one time consul of England to the Papal Court.

The **Piazza Barberini** is at the end of the street, in the centre of which the Triton Fountain displays one of the best works of *Bernini*. The Via Tritone descends from this

to the Piazza Colonna. The first part as far as the Via Due Macelli, was formerly called Via di Costantinopoli from an image of the Virgin brought from that city, and placed in the Church of S. Maria d'Itria, a church founded in the XVI. century by the Confraternity of Sicilians in Rome, to whom it still belongs. Under this street there is a rich stream of water called the *Petronia Amnis* which descends either from the Piazza Sallustiana, or from the *Fons Cati.* The Church of the Angelo Custode, or Guardian Angel, is on the left, in the lower part of the street; it was erected by the Confraternity of the same name. Next to it stands the palace formerly Cornaro, but now seat of the Life Assurance offices. This latter is at the corner of the Via della Stamperia where the Camerale copper-plate printing offices were, and in which the best Italian engravers did their work.

The Oratory of the Blessed Virgin, and S. Joseph is in the Piazza Poli, and the Church of S. Claude of the Burgundians is on the left at the angle of the Piazza of the same name. This edifice was founded together with an hospice, by the Burgundians in 1728; the Church of S. Maria in Via which is most ancient, is at the corner of the Piazza S. Claudio, on the left.

II.

From Piazza Barberini by the via Veneto, at the angle of which is the Fountain of the Bees, designed by *Bernini,* and intended for a different site in the same Piazza, the street leads to the Porta Pinciana in the Aurelian walls. In this street there are several modern hotels but only four edifices have any general interest; these are the Church of the Capuchins and that of S. Isidore, the Ludovisi Palace and the Casino of Villa Ludovisi.

The **Church of S. Maria of the Conception** or of the Capuchins, who live in the adjoining monastery, has in the first chapel on the right the S. Michael by *Guido Reni,* and in the subterranean crypt there are some chambers called the cemetery of the Capuchins, the walls and ceilings of

which are strangely, and with a lugubrious sense, ornamented with human bones exhumed from the little cemetery.

A short stairway leads from via Vittorio Veneto to via degli Artisti where is the:

The **Church and College of St. Isidore**. This church dedicated to St. Isidore, the Husbandman, Patron of Madrid, owes its beginnings to a Congregation of Spanish Franciscans who, in 1622, contemplated establishing a Hospice in the interests of their Order in Spain. But the project having failed the property passed, in 1625, into the hands of the distinguished Irish Franciscan, Fr. Luke Wadding, who, having completely remodelled the church, built the adjoining extensive college for Irish Franciscans.

The church, which is reached from the Via degli Artisti through a little garden (enclosed in 1918) has a façade where are statues of Saints Patrick and Isidore and in the portico are frescoes of St. Patrick and St. Brigid with inscriptions in Irish.

The church, which was built according to designs by Casoni, consists of a nave, transept and tribune surmounted by a dome of fine proportions, with six chapels, besides the High Altar.

On the High Altar, which is adorned with two beautiful columns of Oriental alabaster, there is a painting of St. Isidore by *Andrea Sacchi*. The chapel in the tribune to the left dedicated to Saints Francis and Patrick was erected by the Pavoni family in 1627, but was completely transformed in 1856, and the monument to the founder transferred to the wall of the transept. The painting of Saint Patrick over the door which leads to the sacristy represents the Saint banishing from Ireland venomous reptiles. Facing the chapel of Saints Francis and Patrick is a recumbent statue, by *Gajassi*, of Miss Bryan, an Irish lady who died on her bridal day December 1st. 1846, and at whose obsequies Cardinal Newman preached his first sermon as a catholic. The chapel off the right transept dedicated to the Immaculate Conception was designed by *Bernini* for the Silva family. The Altarpiece is an excellent painting of the Immaculate Conception

by *Maratta*. Facing the chapel is an Altar dedicated to S. John Nepomucene. The Altar-piece is a copy of a work by Maratta. Close by is a mural tablet, by Hogan, in memory of Amelia Curran, sister of the betrothed of Robert Emmett. The adjoining chapel off the nave dedicated to St. Anne was erected by *Domenico Castelli*, but passed into the patronage of the Barberini family by whom it was endowed. All the paintings in this chapel are by *Baldini*, a disciple of Pietro da Cortona. The next chapel, dedicated to St. Joseph, contains valuable frescoes by *Maratta* in the cupola and the lunettes. The altar-piece and lateral paintings were also by *Maratta*, but seem to have been replaced by copies. Crossing the nave at the entrance we arrive at the chapel of the Holy Cross, which also contains valuable frescoes by *Maratta*. The denuded walls of this chapel bear witness to the despoliation during the French occupation in 1798 and subsequent years. Engravings of the missing paintings, representing scenes of the Passion of Our Lord, are still preserved in the Vatican library. In the next chapel, dedicated to St. Anthony, there is an altar-piece by *Giovanni Domenico Cerrini*. The marble work on the altar deserves special attention In the choir over the portico are richly carved stalls which bear the date 1647.

Beneath the church there is a spacious cemetery where many distinguished Irish Scholars and Patriots are interred. Their names may be read in the monuments in the church. Worthy of special mention are: — Fr. Luke Wadding, the celebrated historian and Irish patriot the founder of the College; Cardinal Corsini, Protector of Ireland; Fr. O' Molloy O. F. M., author of the first Irish Grammar ever printed; Fr. Barron, O. F. M. author of 22 volumes; Hugh McCaughwell, Archbishop of Armagh; FF. Porter, Hickey, Taaffe and others.

In 1856 the church was restored, and the figures on the dome and on the lunette over the High Altar were added and are the work of *Benvenuti*.

The adjoining college is an edifice consisting of two cloisters. Off the larger one is the Theological Hall, dedicated to the Immaculate Conception, where Cardinal Corsini

and the other Protectors of Ireland were accustomed to inaugurate their office, and which, in the seventeenth century, was the centre of the revival of Scotist Philosophy and Theology. Its walls are covered with artistic portraits of distinguished Irish Franciscans of the period, the work of *Fra. Emanuele da Como* (1670).

The library contains a rich collection of theological and historical works and of valuable manuscripts, the Irish portion of which were transferred to Dublin, in 1869, by its present venerable librarian, Fr. Luke Carey.

During the French military occupation in 1798 the college shared the fate of similar institutions in Rome, and was purchased by Prince Piombino, who rented it to numerous lodgers amongst whom were Overbeck and his fellow artists, known as Nazarenes, and Father James McCormick, the casual Guardian, who continued to serve in the adjoining church and thus retained partial possession until the expulsion of the French and the restoration of Pius VII.

Soon afterwards Fr. McCormick, when erecting the new tower-bell took occasion to refer to these events in an inscription, on the larger bell, which is as follows : — *Pulsis Gallis, Pace Urbi et Collegio restituta P. Jacobus Maccormac Guardianus Poni fecit Id. Jun. A. D. MDCCC.* (De Blasi).

The Feast of St. Patrick is celebrated (17 th. March) with special solemnity and the Feast of the Titular Patron is held on May 15 th.

The magnificent *Palazzo Ludovisi* constructed by *Kock* is now the property and residence of Queen Margherita.

Te Casino of Villa Ludovisi, recently the seat of the American Academy, in via Lombardia, has an « Aurora » painted by Guercino.

In the via S. Nicola da Tolentino, 67, is the **Collegio Beda.**

It was founded in 1852 as the Collegio Pio or Ecclesiastico in connection with the Oxford Movement for such converts who wished to become priests and for priests who desire to take a more advanced course of Studies. Its first Superior was Mons. Prior and the Present Rector is Mons. Mann, author of a very valuable *History of the Popes.*

Discoveries in the Salaria Quartier. In building the modern houses during the thirty years past, there have been found beween the church of S. Teresa Via Po, and Via Isonzo and other streets to the east, very many pagan Roman columbari which at one time may have formed a vast necropolis. These were all full of earth and destroyed; everything had disappeared.

A hypogeum deep and circular in form, was also discovered (at three metres below the level of the street, behind the house Via Po, No. 22), the construction of which probably dates from the beginning of the IV. century A. D.

Traces of frescoes with Diana the Huntress, a nymph and a stag may be still seen; also some mosaics in which the figure of a Roman soldier is recognized; there are also several pagan epigraphs.

Was it simply a pagan Nymphеum? Or was it a Christian Baptistery? Archaeologists have not yet decided the question.

III.

The Via Sistina leading out of Piazza Barberini was opened by Pope Sixtus V. when that Pontiff commenced the general re-construction of Rome. On the other side of the Piazza, the street leads to S. Maria Maggiore, but by Via Sistina we arrive at the Trinità dei Monti and the Pincio. The engraver Rossini inhabited No. 138 in this street close to the church formerly dedicated to S. Francesca Romana, but now to S. Venceslaus, and the old monastery transformed into a college for Bohemians. The Church of S. Hildephonse is almost opposite the house No. 138; it was erected in 1619 by Spanish Augustin hermits. At No. 40, beyond Via Francesco Crispi, Piranesi and Canina lived, and the next house at n. 63 and 64 with Casino Torres in Piazza Trinità dei Monti, was the habitation of the painters Zuccari, and afterwards of Queen Casimira of Poland. At the end of the XVIII century there lived Lord Bristol, patron of artists, and his daughter Elizabeth, Countess of Devonshire.

In the adjacent **Via Gregoriana** at n. 30 we see the curious façade of the house in which Salvator Rosa lived

Towards the end of the XVIII. century this house was inhabited by M. Rogier d'Agincourt who had it in mind to continue the work of Winckelmann, and write the « Story of the Fine Arts in the Middle Ages ».

In this house too, Salvator Rosa, the well-known Neapolitan painter dwelt. He reconstructed the building, and while there, ornated the internal wall of the garden with those bizarre designs, which a few years ago were placed on the outside, when the façade was restored.

Beyle too, better known by the name of Stendhal, lived here, after Rosa, and d'Agincourt had inhabited it, and here he wrote his renowned work « Promenades dans Rome ».

Charles C. Perkins, founder of the Boston Museum lived at No. 48. In 1848 he fought as a volunteer in the Piedmontese army, against Austria, and in 1849 he took part in the battle of the Casino dei Quattro Venti, in Rome.

The Obelisk in the piazza Trinità dei Monti was found in the Gardens of Sallust and erected here in 1808.

The **Church of the Most Holy Trinity** was founded by Charles VIII. of France, by the desire of S. Francis di Paola, and was given as a gift from that Sovereign to the French Minims who made part of the Order founded by that charitable Calabrese. This monastery is now inhabited by nuns of the Sacré Coeur who maintain in it a justly celebrated educational College of young girls. In the interior of the church, the famous « Deposition » by *Volterra* is in the second chapel on the left, and in the next chapel there is an « Assumption » by the same painter.

The **Villa Medici**, now the French Academy, is a little farther on. In 1804, according to a transaction between Napoleon I. and the Grand Duke of Tuscany, the intermediary being Talleyrand, the Villa of Card. Ricci which was constructed by *Annibale Lippi*, in 1554, and passed afterwards into the hands of the Medici, became by this transaction the property of France, and the Academy removed to it, in which young French artists, coming to spend some years in Rome, should be made perfect in their studies of the fine arts.

The edifice, which at various times had been inhabited by Velasquez and Galileo, has a beautiful façade and a garden adorned with Roman bas-reliefs. The building contains the apartments of the Director and those of the students; a grand salon where annually in the month of May, there is an exhibition of the works of the « Grand Prix de Rome » a gypsothek or collection of plaster of Paris of reproductions of the best Greek and Roman works in

Palace of the Villa Medici. (*Photo Anderson*).

the various museums of Rome. Besides the salon there is a well-stocked library and in several rooms, numerous and precious tapestries. Among the most noted Directors of the Academy since its foundation, have been the sculptor Legros, the painters Natoire, Horace Vernet, Ingres, Lenepneveu, Carolus Duran, etc. Among the celebrated pensionnaires have been David, Berlioz, Cabanel, Bouguereau, Gounoud, Massenet, Thomas, and others.

In front of the Academy, at the entrance to the Pincio, there is a splendid fountain, under the ilex trees, designed by *Annibale Lippi.*

In front of the Church of the Trinity a majestic flight of steps leads down to the **Piazza di Spagna.** It was constructed in 1722 by *Specchi* at the expense of the French Ambassador Gouffier. The elegant fountain designed by *Bernini* at the foot of the steps is called the « Barcaccia » from its resemblance to a boat.

Trinità dei Monti. (*Photo Anderson*).

Piazza di Spagna.

Up to the year 1600 the Piazza di Spagna was almost uninhabited and was called Piazza della Trinità; it got its present name when the palace of the *Spanish Embassy* (No. 54) was built. Towards the end of the XVIII. century it was the centre of the foreign colonies in Rome, and

was occupied by modest but famous hotels. At No. 1 where to day is *Piale's Library*, there was the Three Kings Hotel, afterwards called Hotel Francese. No. 9 was the Hotel Montedoro, called later on Albergo dell'Ortaccio. In the little street (Via San Sebastiano) leading out of this part, and which conducts to the Pincio, is the College (No. 3) of the Christian Brothers, for youths; and at No. 8 is the little church of **S. George and the English Saints**, opened in 1886, and belonging to the Poor Servants of the Mother of God, a well-known community of English nuns who keep a good school for little girls and boys. The Hotel des Princes is at the corner of this street, in the building where in 1730 was the Hotel de Roland, afterwards called Hotel Mary Stuart. Here Casanova, who married the daughter of the proprietor, lived; the hotel changed its name many times, but always preserved its original destination.

At No. 20 where now is the *Wilson's Library* with a rich circulating library, and the Babington tea-rooms (the first opened in Rome), is the house where in 1866-67, Rufus King of Visconsin, the diplomatic agent accredited to the Holy See, resided, and later on, also Jacod Astor Ambassador of the United States to Italy.

On the other side of the steps, at No. 26 may be read the following inscription: « The young English Poet John Keats died in this house on the 24th of January 1821, aged 26 ». Over the entrance there is the inscription « Keats-Shelley Memorial House, acquired and dedicated to the memory of the two Poets, by their admirers in England and America ».

The house, the small museum, and the rich library of works written on the two Poets may be visited every morning.

At No. 37 stood — in the XVIII. century, — the Albergo della Scalinata, called also Hotel Madame Petite, where the witty President of the Brosses resided, and where he wrote his very interesting « Lettres Familières ». Close by was the Villa Margherita where Madame de Montmorin, daughter of the French Ambassador, and the friend of Chateaubriand, died.

At No. 45 towards the close of the XVIII. century, a certain Sarmiento, a Spaniard and sergent in the papal army, opened a tobacco shop, and a hotel called by his name; towards 1820 this was called Hotel d'Europa, and after a century of life was closed, and became a police barrack; now we see the ground floor occupied by the shop of Jesurum the lace manufacturer of Venice, and (next door) by the American Express Company.

The piazzetta which opens here on the left, is called « Mignanelli » from the name of a Roman Noble, who erected his palace here. At No. 12 in the piazzetta, the English painter Turner lived for some time. There is also here the Pontifical University of the Propaganda.

In the centre od Piazza di Spagna rises the **Column of the Immaculate Conception**, erected in 1854, by Poletti, to commemorate the promulgation of the dogma as an act of faith.

The **Propaganda Fide Palace** is situated at the end of the Piazza, on the site where in 1627 Card. Ferratini had his residence.

The new palace, erected from designs by *Bernini* and *Borromini*, is the seat of the college founded by Gregory XIII for the education of clergy destined to countries where the Roman hierarchy does not yet exist.

Before the foundation of the American College (Via Umiltà) young Americans came here to study, and among those were William O' Hara who in 1868 was elected bishop of Scranton Pa., U. S. A., and was the first of a series; and James Wood elected bishop of Philadelphia, in 1844, who was the fifth.

The Pension Tellenbach occupied the house No. 49, at the corner of Via Frattina, and here Gladstone resided when he visited Rome in 1868.

No. 54 is the **Palace of the Spanish Embassy.** Lord Byron lived at No. 66, and No. 82 was the Café of the English who deserted the Caffé Greco at No. 9 Via Condotti (then the principal coffee-house in Rome in the XIX century), when it became too noisy by reason of the numerous artists especially Germans who frequented it.

From the Piazza di Spagna, northwards, going to Piazza del Popolo is the Via Babuino where at No. 150 is

S. Atanasio.

This church, attached to the Greek seminary was erected in 1577 by *Giacomo della Porta,* but later on *Martino Longhi* added the façade and campanile. The interior is arranged according to Greek ritual, and contains one altar only; the Iconostasis in wood is by Busiri, and in the conch of the apse *d'Arpino* has frescoed the « Coronation of the Virgin ». The frescoes of the nave are by *Tribaldesi.*

This was the parish church of the Greeks in Rome, who had here their own cemetery also. In 1897 it was enacted that the Greek Catholic rite only, should be used in the church functions.

The Greek colony in Rome is of very ancient origin. In classic times freedmen of Greece, artists and slaves were numerous, and the greater numbers were *teachers* and painters.

At the fall of the Empire there came to Rome, representatives of Byzantium, who settled on the Palatine, and on the slopes of the hill they erected several churches, and opened libraries, etc. From the VII. to the X. century religious persecution and the war of the iconoclasts caused many monks to fly from Constantinople, and to establish themselves in Rome. Then the fall of the Byzantine Empire brought a new influx of Greek monks and learned men, among whom were Lascaris, Masuro, Bessarione, Galliergos, and others who re-invigorated the Latin and Greek culture, promoting the revival of literature, and the renaissance of art.

Further down the street is the **English Church of All Saints**, a beautiful semi-gothic structure, rich in marbles and stained glass. It was erected in 1882 from designs by *Street.* The services are attended by the personal of the British Embassy.

XV.

VIA XX SETTEMBRE - PORTA PIA - S. AGNESE OUTSIDE THE WALLS.

PIAZZA TERMINI - PIAZZA DELL'ESEDRA - THE FELICE FOUNTAIN - VIA XX SETTEMBRE - PORTA PIA - VIA NOMENTANA - BASILICA OF S. AGNES (S, AGNESE FUORI LE MURA) - PONTE NOMENTANO.

The Via Venti Settembre at the end of the Via delle Terme Diocleziane, and north of the Piazza dell'Esedra, takes its name from the day of the historical event of 1870, when the Italian soldiers entered the city by this road, and Rome became the capital of United Italy.

The **Fontana Felice** at the corner, near the Grand Hotel and the office of the American Embassy, was constructed by *Domenico Fontana,* in 1581, under Sixtus V.; it is fed by the Acqua Felice, and furnishes pure fresh water to the Esquiline and Quirinal quarters of the city. The work of ornamenting the fountain was entrusted to *Prospero Bresciano,* who did the central figure (the Moses), a work apparently not much appreciated; however there is no truth in the report of many writers, who say that when the sculptor completed his work, and heard the criticisms heaped upon it, he committed suicide or died of a broken heart. *Giacomo della Porta* and *Flaminio Vacca* are the authors of the lateral reliefs with Aaron and Gideon.

Along the ancient *Alta Semita* near to the Portico Miliarensis (which extended for about a mile from the present Ministry of Agriculture and the Hotel Royal, toward

the Quirinal Palace and the Gardens of Sallust), there were at the close of the III. century, the houses of Pope Caius and his brother Gabinius. Soon after the martyrdom of the pope (A. D. 296), his house was inhabited by his sister Susanna who opened a Christian chapel with the title of Caius; title which disappeared after the council of 499.

Pope Sergius I. (687-701 dedicated the chapel to

S. Susanna (1). It would seem that here Leo III. in 795 met Charlemagne, and rebuilt and enlarged the church in 800. Sixtus IV. rebuilt it from the foundation in 1475, and later on the façade was constructed by *Carlo Maderna* in 1605 at the expense of Card. Rusticucci, who decorated the whole building, and had the ceiling made. On the façade are the statues of SS. Susanna, Felicita, Caius, Gabinus. The interior which is formed of one nave only, was decorated with frescoes portraying incidents in the story of Susanna of Biblical fame. The frescoes were painted by *Baldassarre Croce* of Bologna (1553-1620), who painted the ceiling also. The friar Zoccolino painted the perspectives, and Valsoldo formed the statues in stucco.

In the interior there is a chapel on the left, dedicated to S. Laurence erected at the expense of Camilla Peretti, Sister of Pope Sixtus V.; it is rich in marbles and on the altar is a picture of the martyrdom of the titular Saint, by *Cesare Nebbia;* the frescoes on the side walls of the left painted by *G. B. Pozzo,* represent the story of the martyrdom of Genesius and Eleuterius Roman theatrical actors who were suddenly converted to Christian religion. The relics of these Saints are preserved under the altar.

On the high altar there is a S. Susanna (Roman), by *Tommaso Laureti.* The Assumption of the Virgin, (in the tribune) is by *Cesare Nebbia* (of Orvieto).

On the left wall, on entering, the story of Susanna, is by *Baldassarre Croce,* as also the fresco of the arch; on the wall to the right is the martyrdom and death of the Saint, during the persecution of Diocletian in the year 295.

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(1) See: A. D. Tani: *Le Chiese di Roma,* Editore Celanza, Torino, 1922.

A double staircase in front of the high altar leads to the confessio or crypt (one of the oldest in Rome), in which are preserved the relics of S. Felicita, S. Caius, and S. Silvanus.

In 1880 there came to light below this church the remains of a Roman house of the III. cent. A. D. with a mosaic pavement and traces of frescoes. For some time the Austin monks lived here, and after them the Cistercian monks of S. Bernard. These were replaced by the nuns of the Visitation, and recently two nunneries have taken up their abode here.

At present the church is officiated by the Paulist Fathers whose order was founded in 1868 by Father Isaac Thomas Hecker, one of two of the most remarkable converts to Roman Catholicism, the new world has yet produced; the other is Dr. Browntor who has been sometimes called the Newman of America. The constitutions of the Order are suitable to the special needs of America, the aim and object being the conversion of America. The fathers are under no vows; their founder's idea was that a true Paulist should be ever ready to take vows of poverty, chastity, and obedience at any moment. Their own personal sanctification is to be their first aim, and after that, the conversion of America for which they labour most zealously. Individuality is the most prominent feature in the life of a Paulist.

The most celebrated book of Father Heçker is « Questions of the Soul », it shows how the yearnings of man for union with God can be satisfied.

The Church of **S. Maria della Vittoria** is at the angle of Via S. Susanna; erected in 1605 during the pontificate of Paul V. and dedicated at first to S. Paul, but the name was changed after the victory of the Catholic Maximilian of Bavaria over the Lutheran Elector Palatine, near Prague. The design for the church was given by *Carlo Maderna,* and later on *Soria* designed the façade. *Domenichino's* picture of the Virgin and S. Francis is in the second chapel on the right, and *Guercino's* « Trinity » is in the third chapel on the left. The group of S. Teresa and

the Angel on the altar in the right transept, between four columns of African marble, is reputed to be one of the best works of *Bernini,* although the expression perhaps is not too religious. At the side of this, and of the altar on the other side of the transept, the tombs of the Cornaro of Venice have been placed. They are by the *School of Bernini,* all except the portrait statue of Card. Federico, the founder of the chapel, which is the work of *Bernini* himself. There was formerly on the high altar, the miraculous image of the Virgin, which was in the camp of Maximilian at the time of the battle, and which was carried to Rome after the victory, by a Carmelite friar, and placed here, but it was unfortunately destroyed by fire some time ago. In 1884 *Serra* painted the very fine fresco in the apse, with a representation of the Battle of Prague. All the altars, like those in the Carmelite churches in Rome, have the fronts in rich mosaics and marbles.

The garden of the Carmelites, who officiate the church, was until lately rather extensive, and on part of it there has been constructed the palace of the Ministry of Agriculture, Industry and Commerce; and an ancient cemetery and some remains of the Servian walls have been destroyed to make way for the building designed by *Cavagnari. Canonica* also has lent his aid in its erection, which was finished by him in 1914; the principal façade however is by *Castellucci,* and the railings in front and the decorative lanterns are by *Gerardi.* The simple but noble entrance is adorned with 22 columns of granite, and the edifice within contains a rich library and a precious museum of agriculture.

Opposite where we see the ruins of the Terme of Diocletian, Urban VIII, erected a State granary which was enlarged by Pius VII., but has recently been transformed into an educational institute.

The modern, huge, and not very elegant building on the left side of Via Venti Settembre is the Ministry of Finance, in front of which there has been erected a statue of Quintino Sella, one of the ablest Ministers of Finance

of the new Kingdom of Italy. Where the palace of the Ministry of Finanze now stands, and at the corner of Via Pastrengo, there were brought to light in 1874 some remains of a very ancient church of the III, century, which had been called S. Ciriaco in Thermis, and a titular Cardinal of which Thomas Bourchier, son of the Earl of Ewe, and Archbishop of Canterbury, was nominated titular in 1476. He crowned three kings: Edward IV., Richard III., and Henry VII.; he was a friend of literati and took an active part in the Renaissance, patronizing artists and writers, and it seems that in 1468, he opened the first printing office in Oxford. He died ten years after he had been created Cardinal.

The Cassa Depositi e Prestiti is at the angle of the Via Goito, near which have been found traces of the Servian walls; outside was the *campus sceleratus* where the Vestals were buried alive, who were culpable of having violated their vows of chastity. At this point the *Alta Semita,* divided into two branches: one, to which now corresponds the Via Piave, and was called Via Salaria; the other branch was Via Nomentana, which still preserves the ancient name, and leads to Mentana, the ancient Nomentum, in the Sabine country.

The new church of the Handmaids of the **Sacred Heart of Jesus** is at the Venti Settembre end of Via Piave and at the other end, where the ancient Porta Salaria stood, (demolished in 1915), near the Aurelian wall, there are the remains of two tombs, one of which belongs to the last days of the Republic, and in it was buried a certain Cornelia, daughter of one of the Scipios; the other contained the body of the phenomenon boy poet *Sulpicius Maximus,* who lived in the time of Domitian.

Returning to Via Venti Settembre, at the end of which we see the Porta Pia, where on the left the Prussian Legation to the Vatican has its seat. The Villa belonged at first to the Valenti; then to the Gonzaga, and in 1800 was purchased by Prince Borghese as a gift to his wife Pauline, the sister of Napoleon I.; it was acquired by Prussia in 1900.

The splendid Villa and gardens of the **English Embassy** are directly opposite, a property which once belonged to the Capocci family, then to the Costaguti, and afterwards to Prince Torlonia; it is now the property of England.

The Porta Pia replaces the antique Porta Nomentana which we see (closed) on the south side, near the present gate. This latter was constructed by Pius IV. in 1564, from designs by *Michelangelo,* but the present outer façade was completely re-constructed by *Vespignani* in 1861.

On the 20th of September 1870, the encounter between the troups of Victor Emanuel II. and those of Pius IX. took place between the Porta Pia and the Porta Salaria. The papal troups surrendered after a brief struggle, and the Italian soldiers entered Rome by a breach in the Aurelian walls, in the Villa Bonaparte. In memory of this event there has been placed an inscription near the breach, recording the victory, and opposite, in the middle of the road, a commemorative column was erected some few years ago.

The wide Via Nomentana commences immediately outside Porta Pia; on the right hand side where formerly the Villa Patrizi stood, there is now the Direction General of the State Railways, and close to it the new Ministry of Public Works is in course of construction.

The Catacombs of Nicomedes were under the Villa Patrizi, but there is no mention of them in the Church dedicated to Corpus Domini, which the Belgian Nuns of the Adoration of the Most Holy Sacrament built in 1904, from designs by *Busiri,* on the same site where the Marchese Patrizi had erected a little chapel to Nicomedes. This new church is in the Gothic style, nearly the whole of the interior being decorated with frescoes of azure tonality by *Cisterna* and *Virginio Monti.*

The Viale della Regina which crosses the via Nomentana, leads on the right towards the Polyclinic establishment, and on the left to the Viale dei Parioli. The Deaf and Dumb Institution is at the cross roads, and not far from the Via Francesco Redi the new **Church of S. Joseph**

was erected in the basilica type, in 1904. The interior has a good statue of S. Joseph, in the apse, by *Giuseppe Magni;* the Torlonia and Mirafiori Villas are farther down the road.

In 1920 excavations were made of a *Jewish Catacomb* under the Villa Torlonia. It was adorned with paintings and yielded two Latin and 48 Greek inscriptions of the second and third centuries. The Museum of the Villa Torlonia contains a large marble sarcophagus on which is sculptured the seven branched candlestick, which was probably found in some early excavation of this catacomb.

Just beyond this the well-appointed Anglo-Americano Nursing-Home, is on the left. Patients are received and Nurses sent out when required. There is an Italian bronch also.

The **Basilica of S. Agnes** (S. Agnese fuori le Mura), is a little over a mile from Porta Pia. The church was erected probably by Constance the daughter of Constantine the Great, in the IV. century, over the tomb of the young martyred girl. Notwithstanding its many restorations it has still the aspect given to it in the VII. century. A solemn religious service is annually held here on the 21st of January, to bless the lambs whose wool serves afterwards to make the papal palls. To descend into the basilica a little court must be traversed, on one side of which there is a room with a fresco by *Tojetti*, recording the miraculous escape of Pius IX. and his court, in 1865, when the floor of the room fell in. On the right and left of the stairs of 45 steps descending into the church, the walls are covered with inscriptions from the catacombs.

The interior of the church has a nave and two aisles with a gallery above; the columns are of various beautiful marbles, and on the triumphal arch the Martyrdom of S. Agnes is painted by *Gagliardi.* In the vault of the apse there is a mosaic of the VII. century, representing the Saint between Popes Symmachus and Honorius I, who restored the Basilica. The baldacchino of the high altar is sustained by four porphyry columns, and on the altar there is a statue of the Saint, in alabaster very translucent, the

head and feet of which are in bronze, added by *Cordier;* the beautiful marble candelabrum at the side is ancient.

A door in the left nave leads to the cemetery where S. Agnes was buried. She suffered martyrdom in the persecution of Valerianus, near the Circus of Domitian (Circo Agonale), where her church in the city now stands. This **subterranean cemetery** traverses a sandpit and is connected with another larger one in the vicinity, similar in its construction to all the others about Rome, but it is especially interesting because of its four distinct burying places. The first (*Agellus or Praediolum*) is very ancient, and has several inscriptions in which the name of the Clodii occurs, to which family Agnes most likely belonged. The second dates from the III. century A. D. and opens near the first, but was in a great measure destroyed in building the Basilica. The third is towards the end of the same century, and is interesting on account of the quantity of symbols painted and sculptured, which were found in it. The fourth which has been very much devastated, belongs to the IV. century A. D. and lies between the Basilica and the **Church of S. Costanza.** This latter church is in the garden opposite the steps: it was built by Constantine to serve as a baptistery, and later on was adopted as the tomb of S. Helena the Wife of the Emperor and the burying place of their daughter Constance. The form of the edifice is circular with eleven couples of granite columns; in the vaults there are arabesques and symbols of the Christian life: the Lamb of God, the Father Almighty, (and among the palms) S. Peter, Moses, the Saviour, etc. The Christian mosaics belong to the IV. century, and are therefore among the most ancient in existence.

The entrance to the grand **Coemeterium**, called also the **Ostrianum** or **of Emerentiane**, is in the Vigna Leopardi; it is one of the oldest and interesting catacombs of Rome, where it is said St. Peter often repaired to meet the Christians.

At the foot of the descent beyond the Barriera the picturesque bridge (Ponte Nomentano) spans the river Aniene.

It is very ancient and when destroyed by Totila A. D. was rebuilt by Narses, and restored many times since, so that it has completely lost its original appearance. As it is now, it seems to belong to the restoration of Nicholas V.; however the tower of defence is the work of Adrian I. Among its many records we mention only the battle of the Orsini, who were defeated by Valentine Borgia in 1503.

The famous hill called Monte Sacro is on the right beyond the bridge; the name is known to every schoolboy, on account of the secession of the plebs B. C. 403, which ended with their return to Rome after Menenius Agrippa had recounted the celebrated fable of the stomach and the other members of the human system.

The road now continues as far as Mentana and beyond, far into the Sabine country.

XVII.

S. LORENZO FUORI LE MURA (S. LAWRENCE OUTSIDE THE WALLS) - PORTA MAGGIORE - SANTA CROCE IN GERUSALEMME.

RAILWAY STATION OF TERMINI – VIA MARSALA – PORTA TIBURTINA – SAN LORENZO FUORI LE MURA CEMETERY OF THE VERANO – CHURCH OF S. BIBIANA – NYMPHAEUM OF THE LICINIAN GARDENS – PORTA MAGGIORE – BASILICA OF SANTA CROCE IN GERUSALEMME.

At the beginning of the Via Marsala is the electric tram which reaches the Steam-tramway line for Tivoli and the Basilica of St. Laurence.

The **Church of the Sacred Heart** (Sacré-Coeur) constructed by *Vespignani* in 1879, for the Salesians of Don Bosco, is in the Via Marsala. The various schools, which the Don of his great charity opened for young people, are in the immediate vicinity of the church. The quarter called the Macao is behind this street; the name recalls the donation of the ground to the Jesuits in recompense for their labours in China and at the Macao. The **Castro Pretorio** is in the centre of the quarter, the present barracks being built in the same locality where Tiberius in the year 23 constructed the barracks for his pretorian cohorts, a regiment instituted by Augustus. The **Polyclinic Hospital** is behind the barracks, a grand institution conceived by Guido Baccelli, and constructed by *Giulio Podesti,* extends

over an area of 160.000 sq. metres, 40.000 of which are covered by various buildings for the clinical and surgical pavilions and the Administration. Near this the new University will shortly be built.

The barracks and the Administration of the Artillery are in the Via Marsala, and behind these is the target shooting ground for artillery. At the end of the street there is an arch over which the Acqua Felice or Trevi water passes; it was erected by Sixtus V. when he united the springs of those waters, in order to supply the higher quarters of Rome with the beneficial lymph. The Porta San Lorenzo in the Aurelian walls is incorporated here with the ancient *Porta Tiburtina;* it is formed of a single arch in travertine, surmounted by a row of six windows, and flanked by two square towers. The central section was re-built by Honorius, 402, but the base inscription records a restoration by Augustus, who made the channel of the Marcia, Tepula, and Julia aqueducts pass over the gate, it also records the work done by Titus, Septimius Severus, and Caracalla. The steam tram station for Tivoli is outside the gate, and the line follows the ancient Via Tiburtina.

The Basilica of **S. Lorenzo fuori le Mura** (S. Lawrence outside the walls) was built in the year 330, and really consists of two churches: one underground, orientated oppositely to the upper church (which is more recent), having been built first over the tomb of the Saint by Sixtus II. The campanile and the portico belong to the XIII, century, and in the portico there are old and curious frescoes very much restored, representing incidents in the life of S. Lawrence and in that of S. Stephen; also the death and judgment of the Emperor Henry. The first date from the pontificate of Honorius III, 1290. In the interior of the Basilica there are a nave and two aisles, with columns from ancient pagan temples; the pavement and the two ambones are in the cosmatesque style of the XIII. century, and the walls above the columns are decorated with modern frescoes by *Fracassini, Mariani* and others representing incidents in the life and martyrdom of S. Lawrence and S. Stephen.

The fresco on the triumphal arch is by *Fracassini,* and on the other side of the arch, there is a mosaic of the VI. century. In the presbytery, where we see the upper parts of the earlier basilica, there are many architectonic fragments. The tomb of S. Lawrence and S. Stephen (for the two Saints lie side by side) is in the crypt, and at the extremity of the Basilica the tomb of Pius IX. has been erected at the expense of the admirers of the deceased

Basilica of St. Lawrence outside the Walls. (*Photo Anderson*).

Pontiff. The Capuchins who officiate the Basilica have in their monastery one of the most elegant and most interesting cloisters in Rome, constructed at the beginning of the XIII. century.

The **Verano Cemetery** is immediately behind the Basilica. It derives its name from Varius Marcellus, the father of the Emperor Heliogabalus, who was the proprietor of

the ground in ancient times. The cemetery was opened in 1837 and contains a vast number of tombs, ornamented with statues by the best contemporary sculptors. The monumental entrance and the Doric quadriportico were designed by *Vespignani,* and at the sides of the entrance there are statues representing Silence, Prayer, Meditation, and Hope. The little Renaissance chapel of the Madonna of Succour, is by *Minardi.* There is in the cemetery, a Jewish section, an ossuary, and a crematory.

Eighteen miles east of this is **Tivoli.**

Returning to the city, there is beyond the arch of S. Bibiana a little church dedicated to this Saint, whose statue in the interior is by *Bernini.* On the left of the church, the Roman ruin commonly called the **Temple of Minerva Medica** is seen; it was in reality only a simple nymphaeum of the ancient, and now gone, Licinian Gardens.

The **Porta Maggiore** is at the end of this street: the Porta Labicana and Prenestina of the Ancients. It is the finest of all the city gates of Rome, and is in travertine with two arches, one at each head of a road; the Via Labicana on the right and the Via Prenestina, on the left, and is surmounted by the channel of the Acqua Claudia and Aniene Nuova.

When Honorius in the V. century fortified the gate he added the towers and closed one of the arches; however it got its primitive aspect again in 1833. The three long inscriptions above the arches record the construction of the Claudian Aqueduct co-eval with the gate, and the restorations of Vespasians and Titus.

Just outside the gate there is the curious tomb of the baker Eurisace, who died and was buried here, about the beginning of the Empire. An electric tram line extends beyond the gate, passing along the Via Labicana as far as Fiuggi and Frosinone.

In 1917 while completing the new line of rail from Rome to Naples there was discovered a **Roman-Pagan Basilica** at about 100 metres from the Porta Maggiore, on the Via Prenestina, on the left a little this side of the railway bridge,

and at about 12 metres below the level of the road. The semi-interred basilica has a corridor of access, and a little pronaos.

The walls of the pronaos are painted in colours, and it received the light from above through a skylight.

The basilica is rectangular with pilasters and arches which divide it into three naves; the central apse has the mosaic floor still intact. It is excavated in the tufo in the

Porta Maggiore. (*Photo Anderson*).

subsoil of which was probably the villa of the Statilii; the walls are white and both vault and walls are decorated with very fine white stucco, the work of three different persons, perhaps of the first half of the I. century A. D.

The original destination of this building is very doubtful. Was it a place of meeting of a neo-pythagorical sect? Or were the Eleusinian rites celebrated there? It is difficult to give an exact explanation of its use.

Certainly it was not a Mithreum.

At a little distance, in the Via Labicana, along the electric tramway line, the new and handsome Church of S. Helena has been built, and farther on are the Catacombs of S. Peter and S. Marcellinus with the Mausoleum of S. Helena.

Returning to the city, we see near the gate the site of the Varian Gardens, which became imperial property, and here are the remains of three grand edifices: a Circus, of which much remained till the XVI. century; the Thermae Helenianae, the few remains of which are to be seen in a vineyard outside the gate; and the Sessorian Palace near the city walls; this was the favourite residence of the Empress Helena.

Constantine erected the Sessorian Basilica (**Santa Croce in Gerusalemme**) in the great hall of the palace, where many relics are collected that S. Helena brought from Jerusalem, notably a piece of the wood of the Cross of Jesus; and to the Holy Cross the Basilica was dedicated. It has been restored many times, and was modernized in 1744, by Benedict XIV. The romanic campanile is a good example of the architecture of the XIII century; the barocco façade is modern, with columns, two of which are of the marble called *lumachella bigia*, which hides the ancient façade. The interior has one nave and two aisles; the vault of the central nave is painted by *Giaquinto* with the « Discovery of the True Cross », and the modern paintings on the walls representing « Works of Mercy » are by *Lehoux*. The ciborium in the apse is the work of *Giovanni di Paolo Romano*, 1148. The grand fresco of the apse, symbolizing the Reception of the Cross into Jerusalem, is by *Antoniazzo Romano*. The subterranean chapel is dedicated to S. Helena, and ornamented with mosaics said to have been restored by *Baldassare Peruzzi;* some say by *Melozzo da Forlì*.

The new Umberto I. barracks are to the left of the Basilica, and behind the sacred edifice there are important remains of the Amphitheatre Castrensis, which was for the use of the Praetorian Guards, and probably was constructed

by Septimius Severus, and incorporated afterwards into part of the Aurelian walls, in the year 271.

Hypogaeum of the Aurelii. — In 1921 at the corner of the Viale Manzoni and Via Luzzatti, a short distance from here, has been discovered a hypogaeum with paintings. It has a mosaic pavement which is badly damaged, although the central part with an inscription to a confraternity whose members were freedmen of the *Aurelia gens,* is preserved. The frescoes are of different periods extending from the second half of the second century of the Empire to the first half of the third. They include what is possibly the earliest known representation of the Twelve Apostles; and several pictures of the Good Shepherd (on the vaults); a seated Reader and a flock of sheep perhaps representing faithful hearers; a triumphal procession (Christ entering Jerusalem?); etc.

XVIII.

EXCURSIONS IN THE NEIGHBOURHOOD OF ROME.

The following short list of excursions that can easily be done, each one in a day, is but a brief series which the visitor can augment at will, and very much so, for numerous are the picturesque and interesting places accessible in a short time by modern means of locomotion.

I.

Tivoli - Bagni - Hadrian's Villa. (*)

Steam-tram: from Porta S. Lorenzo, 18 miles.
Rail: from the Termini Central station, 24 miles.
Automobile: following the same road as the steam tram.

Signor A. D. Tani, author of this guide-book, organizes and conducts personally in winter and spring a weekly automobile excursion to Tivoli, Villa d'Este and Hadrian's Villa.

BAGNI. 12 miles.

The Baths of Bagni (Acque Albule) called by the Romans *Aquae Sanctissimae* have their source in the Lake dei Tartari formerly the crater of a vulcano, now spent, distant about 2 km. from the modern bathing establishment.

The baths are much frequented in summer for the sulphurous waters, tepid and efficacious for the cure of cutaneous diseases.

(*) See, for further details: Tani's Tivoli, Villa d'Este and Hadrian's Villa, Rome 1925.

HADRIAN'S VILLA. 15 miles.

On the slopes of the Tiburtine hills, the Emperor Hadrian between A. D. 128 and 138 constructed his villa, a veritable city of art, within a circuit of 11 km. It contained many edifices copied and imitated from those which took his fancy, or won his admiration during his travels, especially in Greece and Egypt, such as the Canopus of Egypt, the Poecile or grand portico for philosophers in Athens; the Odeum, the Academy, the Vale of Tempe, etc. These places were ornamented with statues, and a profusion of marbles etc. to such an extent that the remains may be found to-day in numerous churches in Rome, and in the museums and palaces of all'Europe.

The destruction of the Villa commenced in the time of Caracalla who carried away many statues to ornament his thermae; and this continued under Totila, till at the end of the XVIII. century there remained only the grand, robust, but bare walls as we see them to-day. But their majestic grandeur speaks to us of the original splendour of what perhaps was the most magnificent villa erected in ancient times. Now numerous violets, purple and blue anemones, myrtles, periwinkles etc., flourish among the tall herbs; olive, cypress, pine trees form a fine park (1).

Tivoli et 750 feet above the sea, has 12.000 inhabitants and is a most ancient city of perhaps Sicilian origin, but preserves to-day a mediaeval aspect. It was the centre of a summer resort during the last days of the Republic, and the early years of the Empire. The Romans constructed in Tivoli and its vicinity, many villas of which we see the remains. Among the most noted of these Romans were Brutus, Cassius, Caesar, Vopiscus, Maecenas, Quintilius Varus, and others.

Many industries have been given effect to by the motor force of the waters of the Aniene which has formed many natural cascades. In 1835 there was cut in Monte Catillo a tunnel to allow part of the water of the river, to pass, and thus save the city from inundation, and this has form-

(1) For further details see: Tani, Tivoli, Hadrian's Villa and Villa d'Este.

ed a grand cascade 320 feet high which industrialism has spoiled and ruined to construct new sources of wealth.

In the city the *Temple,* sometimes called of *Vesta,* and sometimes of the Sibyl, is in a state of good preservation. It is a circular edifice with columns, a model of architecture. In its vicinity there is a rectangular construction the name of which is unknown. Near the cathedral are ruins of the *Temple of Hercules* and the *Mensa Pondedaria* is also in this neighbourhood. A big but beautiful castle with round towers constructed by Card. Piccolomini (later on Pius II.), is now a prison.

The churches of S. Francesco and S. Sylvester are very interesting on account of their frescoes of the XII, and XIII, centuries, discovered recently.

By its splendid position the VILLA GREGORIANA gives access to the grottoes of the Syren and Neptune in both which are precipitated and engulphed the rumorous and foaming waters of the Aniene.

VILLA D'ESTE designed by Pirro Ligorio towards the year 1550, for Card. Hippolyte d'Este, is without question the most beautiful villa in Europe on account of its old and gigantic cypresses, the designs of its avenues, its numerous fountains and miniature cascades which have inspired so many artists. Notable trees of the Villa are the plantain, the laurel, the evergreen oak, the fir-tree, the lemon, orange, box, California-pine trees, and the redwood or sequoia.

In April and May besides the fragorous but pleasant noise of the water flowing from all parts, the Villa resounds with the delightful songs of the nightingale, the thrush, the black-cap-warbler and the black-bird.

II.

The Alban Hills and Castelli Romani.

This is a group of hills on the S. E. of Rome; of volcanic origin of the quaternary system, which has at its base 20 km. of diameter.

The highest summits are the Faete (2868 ft.); Monte

Cave formerly Albanus, (2850 ft.); and Monte Pila (2790 ft.), all above Rocca di Papa. At the base are found some mineral springs and craters of spent volcanoes, two of which now form the delightful and picturesque lakes of Albano and Nemi.

In ancient times there were cities, temples and notable sacred groves here, the names of which are familiar to every person of culture, such as Alba Longa, Bovillae, Tusculum, Lavinium, Lake Regillus, Temple and Sacred Grove of Diana Nemorense, Lanuvium, and numerous villas. Among these latter were the villas of Pompey, Cicero, Domitian, Lucullus, and others.

In every age the Romans have been attracted to this district, by the delicious air, and the rich productions of the soil, especially the far-famed wine and oil of the Castelli Romani.

The cities and villages most noted now are Frascati and Grottaferrata. Both of these places can be visited in one day; Marino, Castel Gandolfo, Albano, Genzano, Nemi, require a second day; Monte Compatri, Monteporzio, Colonna, require a third excursion.

These places are called Castelli because populated by Romans of the Campagna who in the early mediaeval days placed themselves under the protection of the Castles of the barons Conti, Savelli, Orsini, Colonna, etc.

Carriage roads: Tuscolana, Appia Nuova, Appia Vecchia, and Labicana.

Rail to Frascati, Albano, Nettuno.

Electric frams to the Castelli from Via Viminale.

Grottaferrata 11 miles from Rome, and 2 from Frascati. The history of this place is connected with that of Frascati; its name is derived perhaps from the iron gratings which surrounds or protects the image of the Virgin in a local church, or from the iron workshops in the town.

The Abbey of Grottaferrata founded by the Basilian monk Nilus of Rossano, is still inhabited by monks of that Order. It is situated in the ruin of a Roman villa which is believed to have been that of Cicero.

The Cardinal Commendatore of the Abbey, Giuliano del-

la Rovere (afterwards Pope Julius II.), surrounded the abbey with battlements and towers, from designs by Bramante, like a fortress. The buildings consist of the palace of the Commandery which contains a rich museum of objects found in excavations in the neighbourhood; the Monastery which has a valuable collection of Greek and Latin Mss.; a School of Paleography; a Meteorological Observatory, and the church of S. Maria with a chapel decorated with frescoes by *Domenichino,* representing incidents in the life of the Titular. St. Nilus, and of S. Bartholomew.

The imposing ruins of a castle with square towers, at a short distance from the town, is a building of the Savelli, and is called *Borghetto.*

Frascati, 10.000 inhabitants, and 370 feet above sea level. Carriage road, rail and tram from Rome. The ancient *Tusculum,* founded in times most remote, is one of the few towns in the vicinity of Rome which have kept up with the times. Charming and sympathetic it is rich in the produce of the soil; its oils and wines are especially esteemed.

The following are the most noted features of the town: La Rocca, commenced by Pius II. (Piccolomini), and completed by Card. d'Estouteville, is now the archiepiscopal palace; the cathedral constructed by Girolamo Fontana, is of the XVII. century. Prince Henry Cardinal Duke of York, and son of the Pretender was Titular of Frascati; his monument may be seen in the cathedral, and the royal arms of England, on some of the houses in the city. But the chief charms of the city are its monumental villas erected by members of the Roman nobility, in the immediate vicinity, between the XVI. and XVII. centuries, following the example of the most noted men of the Republic ad of the Empire, who had their summer residences at Frascati.

Some of the following villas can be visited when their proprietors are absent and the permit is to be obtained in Rome.

Villa Aldobrandini or Belvedere, erected by Card. Pietro Aldobrandini, nephew of Pope Clement VIII., 1603, from designs by Giacomo della Porta, author of the Buildings

and Olivieri, and Giovanni Fontana authors of the fountains.

Villa Borghese designed by Girolamo Rainaldi for Card. Taverna.

Villa Mondragone, formerly called Villa Card. Altemps, now the College of the Nobili.

Villa Lancellotti erected by the Visconti on the Farnese property.

Villa Ruffinella erected for the Bishon of Melfi, Alessandro Ruffini, on the supposed site of Villa Tuscolana of Cicero.

Villa Grazioli which original by belonged to the Propaganda Fide.

Villa Torlonia (originally Villa Conti) near the railway station. It has an imposing aspect, being composed of lofty terraces, shaded by majestic trees.

Villa Falconieri, erected by the Card. Bishop Ruffini in 1648, with a casino built by Card. Borromini, and decorated by *Ghezzi* and *Maratta*.

The hermitage of the Camoldoli is situated in the ruins of ancient Tusculum, above Frascati, and at a short distance from it. There are also in this place the remains of a Roman amphitheatre, and of the villas of Tiberius, Cicero, Quintilii and others.

Marino, a little village of 7000 inhabitants, and at 100 feet above the sea, renowned for its wine. It is the *Castromoenium* of the Ancients, near the antique *Silva Ferentina*, now a park of the Colonna. In the piazza there is a beautiful fountain with slaves, erected by Pompey Castiglia, in memory of Marcantonio Colonna, one of the conquerors of Lepanto.

The baronial palace left incomplete by the Orsini was finished by Colonna.

There is a good picture by *Guido Reni* in the Church of the Trinity, and in the Cathedral there are two pictures by Guercino representing respectively S. Bartholomew, and S. Barnabas.

Rocca di Papa, 1875 feet above the sea, is accessible by

funicular railway from Valle Violata at a short distance by tram from Grottaferrata, on the line Rome-Albano. It is much frequented by visitors in summer on account of its fresh air, its pure water, and the splendid view to be obtained over the Campagna Romana.

Albano, 8.000 inhabitants; 1200 feet above sea level.
Railway (Velletri line): 16 miles.
Carriage road: by Appia Nuova 13 miles.
Appia Vecchia 15 miles.
Castelli tramway: 18 miles.

The Emperor Domitian (A. D. 81-96) constucted his grand villa on the site of the Villas of Clodius and Pompey, and Albano is built on the remains of Domitian's Villa. Many are the Amphitheatre of Domitian, the Tomb of Pompey, and that of Aruns (the son of Lars Porsena), who fell in battle before Ariccia. Close by Albano was the scene of the combat between the Horatii and the Curiatii. The municipal palace was formerly a caste of the Savelli; there are also the Villas Doria, Barberini and Altieri, worthy of a visit.

Castelgandolfo is about one mile from Albano; it is a village 1500 ft. above the sea, and looks down upon the Lake of Albano, an antique crater of a volcano now extinct, 300 feet below the level of the road above. It abounds in fish, and its banks swarm with birds, it is near Lake of Nemi which we shall see later on.

Ariccia a suburb of Albano to which it is joined by means of a bridge or viaduct across the Vallariccia. This valley is also a little volcanic crater, and at one time the bed of a lake now dried up. In this village, is the church of the Assumption erected from designs by *Bernini,* and ornamented by Raggi, Borgognone and other artists.

Genzano di Roma. 7.000 inhabitants; 1300 feet above sea level. The place owes its name perhaps from a sanctuary of

Diana (Cinziana), or from the family of Gentiana, like all other districts of the Alban Hills, which appertained time after time, in the course of centuries, to the Counts of Tusculum, the Savelli, the Colonna, etc.

The villa Sforza Cesarini is on the slope of the hill above the lake.

The lake of Nemi is called the « Mirror of Diana », and here was the very ancient temple and sacred grove of Diana Aricina, famous in antiquity for the cult of that Goddess, and for the many pilgrimages of which it was the goal. Diana was worshipped here with barbarous customs; her priest called *rex nemorensis,* was always a runaway slave, who obtained his office by killing his predecessor in single combat. The priest was obliged to fight with any slave who succeeded in breaking of a branch of a certain tree in the sacred grove.

. . . « the still glassy lake that sleeps
Beneath Aricia's trees.
Those trees in whose grim shadow
The ghastly priest doth reign,
The priest who is the slayer,
And shall himself be slain ».

The Emperor Tiberius had a boat on the lake, remains of which have been found and placed in the National Museum of Rome.

On the edge of the crater, and opposite to Genzano, stands the village of Nemi, 1570 above the sea, and 300 feet above the lake; the baronial palace built by the Frangipane passed afterwards to the Colonna, but is now the property of Prince Ruspoli.

Civita Lavinia, the ancient Lanuvium, is 2 1/2 miles from Genzano, and occupies the site of the ancient City founded by Diomedes a friend of Aeneas. It was the grand centre of the worship of Juno Lanuvina, and still retains parts of the antique ruined walls, and some of those of the middle ages, erected by the Colonna. A beautiful fountain by *Bernini,* and the parish Church and bell tower adorn the village, and there are also some remains of classic antiquity.

III.

Fiuggi.

Fiuggi, 22 miles from Rome. Rail to Anagni or Frosinone, then postal automobile. Electric tram from Viale Principessa Margherita.

The pleasing position of Fiuggi near *Monte Scalambra* of the *Hernici*, is 2300 feet above the sea, in a district fertile in corn and eatable chestnuts. It was ceded to the Colonna, after the battle of Lepanto, and it still retains the ruins of the convent of the Templars, and others of the middle Ages. It is celebrated for its mineral waters.

IV.

Ostia (*)

Carriage road 12 1/2 miles from Rome by the Via Ostiense. Postal automobile. Electric tram in costruction.

Ostia Nuova (the modern town) consists of a little group of about 20 houses, and a Castle erected by Giuliano della Rovere, Card. of Ostia, and later Pope Julius II., from designs by Sangallo, but now after a period of life and splendour, reduced to a museum.

Ancient Ostia. Recent excavations have brought to light ruins of numerous edifices. Ostia was the military and commercial port of Republican and Imperial Rome, and these historical ruins are as interesting as those of Pompei.

V.

Anzio and Nettuno.

Bathing stations much frequented in Summer. Rail from

(*) For further detalls see: Tani, Ostia and Portus, Rome.

the central station, Piazza Termini, 30 miles. By carriage road about the same distance.

Anzio on the sea, at first a fishing village with a good harbour on the Tyrrhenian Sea, has in these last years been greatly developed. The castle erected by the Frangipani Barons of Asturia, passed afterwards to the Colonna. There are few traces of the numerous antique Roman villas once existing in Anzio, the most celebrated having been that of Nero, recently discovered along the litoral.

Nettuno is distant a mile and a half from Anzio, and here are the Villas Borghese and Aldobrandini. This little village was founded by the Saracens, and still preserves the remains of a fortress constructed by Alexander VI.

VI.

Viterbo.

Viterbo, 985 feet above the sea. 23.000 inhabitants. Rail 56 miles. Carriage road by Via Cassia, from Porta del Popolo 45 miles.

This sympathetic city is of Longobardic origin, and was comprised in the donation of Charlemagne to the Pope, in 774. It preserves unchanged, its mediaeval walls and 16 well-kept towers, many beautiful fountains and several churches full of interest. The municipal palace built in the XI. century was restored in the XV. The episcopal palace, constructed after the death of Alexander IV, was intended by the people of Viterbo for the popes and the pontifical seat, which a few years before, had been transferred to Perugia from Viterbo.

VII to XII.

Veio. Carriage road only 12 miles. Scauty ruins of the Etruscan City.

Subiaco. Rail 50 miles. Benedictine Monastery.

Palestrina. Rail 23 miles. Electric tram. Ruins of the Temple of Fortune. Roman monuments and Pelasgic Walls.

Norma-Norba. Rail: Roma - Terracina 43 miles. Road 40.

Cori. Rail: Rome - Terracina. 36 miles, Road 40 m. On the Lepini Mountains. Ancient Volscian cities, with numerous remains of pre-Roman and Roman monuments. Wonderful panoramic views.

Ninfa. Rail Roma - Terracina 43 m. - Road 40 m. A fairy-like ruin of a town, with its walls, towers, churches, and dwellings half sunk in the still water of a lake, and buried under thickest ivy.

THE ENGLISH COLONY OF ROME (*).

The relations between Rome and most of the countries beyond the Alps and in the basin of the Mediterranean, which were intense during the supreme dominion of the City of the Seven Hills, certainly were not interrupted by the fall of the Empire. To propagate the new religious doctrines the Christians who were also an element in the downfall of the antique Pagan society, descended in so many small states, Rome sent very many missionaries, who augmented the concentric power of Rome in the person of its bishop.

Pilgrims in great numbers came to pray at the tombs of the Apostles, or to visit the Bishop in order to regulate the spiritual affairs of their native dioceses.

The Deacon Gregory (afterwards Pope Gregory the Great), set out on his journey to Britain to preach the Gospel to the Saxon invaders of that country towards the year 585. But so great was the devotion of the Roman people to the monk, that they rose in revolt, and forced the pope to send hasty messengers after him to bring him back. In the year 596 Gregory being Pope then, despatched S. Augustin with 40 monks to Britain, to conduct the purpose he had at heart.

But English pilgrims began to visit Rome in the VI. century, and the first historical mention of them is the pilgrimage of Enda of Einne of Oriel, towards the year 530.

(*) H.K. Mann: Lives of the Popes in the early Middle Ages (London 1910-1925).

Mellitus, the first bishop of London took part at the synod of Rome in 605, and treated of the church them founded in his diocese. In 628 Benedict Biscop paid his fourth visit to Rome, and Honorius I. (625-628) conferred the pallium on S. Paolino of Nola, then created Archbishop of York, the first of that see; the same pontiff sent S. Birinus as missionary among the West Saxons.

Finian or Frigidian came to Rome in 650.

The first visit of Wilfrid, afterwards the famous Archbishop of York was towards 656; the youthful noble of Lindisfarne was kindly received by the Pope.

In the year 664 the Archbishop of Canterbury died, and the priest Wighard being chosen for the vacant see, he was sent by king Egbert of Kent, and King Oswy of Northumberland to Rome, to receive the ordination from the Pope. Wighard arrived in Rome but died there of a pestilence. Pope Vitalian wrote to King Oswy informing him of the death of Wignard, sending him at the same time a gift of relics taken from the catacombs of S. Pancrazio.

Theodore of Tarsus was consecrated Archbishop of Canterbury by Vitalian, in Rome in 668. A few years later the Abbot Giovanni Arch-chanter of S. Peter's, went to England so that he might teach in the monastery of Wearmouth the method of singing throughout the year, as it was practised in Rome.

Caedwall king of the West Saxon, resigned his crown for the sake of the Lord, and set out for Rome where he was baptized by Pope Sergius I. in the Vatican basilica. That happened on Easter Sunday 689, and scarcerly had taken off the white vestments than he was taken ill and died. He was buried in the portico of Old S. Peter's.

His epitaph dictated probably by Benedict Archbishop of Milan, reported by the Ven. Bede, read as follows:

« Caedwall from the extreme confines of Britain came by sea and by land through various countries, to the city of Rome, and in the venerated temple of Peter offered mystic gifts. He abandoned thrones and potent realms, parents children, triumphs, rich booty, Cities, Castles, and

friends leaving all for the love of God. In the end the terrestrial Kingdom for that of Heaven ».

Wilbrord who had been trained in Wilfrid's monastery at Ripon and in Ireland, came twice to Rome, and on the occasion of his second visit in 696 he, as missionary of Friesland, was consecrated Bishop od Utrecht, by Pope Sergius I.

In this same epoch Aldhelm, Bishop of Sherbourne visited Rome, and Pope Sergius granted him certain privileges for the monasteries of Frome and Malmesbury.

In 702, Wilfrid who had been again expelled from the see of York visited Rome for the third time in order to appeal to the Pope. In 704 Pope John VI. convened a synod in Rome, which held no less than seventy sessions, during which the dispute between Wilfrid and Bertwald, Archbishop of Canterbury was carefully considered. The assembled bishops learned with surprise that the venerable prelate before them, who was now seventy years of age, was the same Wilfrid who had visited Rome some three years before. They acquitted him unanimously, of the charges brought against hm, and he returned to England with letters from the Pope, in his favour, addressed to Ethelred king of Mercia, Aldfrid King of Northumbria, and Bertwald Archbishop of Canterbury. Wilfrid's monasteries of Hesham and Ripon were restored to him, and also the see of Hexham. During the pontificate of Constantine, Coenred, King of the Mercians, and Offa, a youth of great beauty, heir to the kingdom of the East Saxons, left their kingdoms and came to Rome, where they embraced the monastic life, and received the tonsure. Edwin, Bishop of Worcester, accompanied these princes, and received from the Pope certain privileges for his monastery at Evesham.

A young West Saxon monk named Winifred, better known as Boniface the name under, which he was afterwards consecrated bishop, began his labours towards the year 716, and visited Rome twice, receiving much encouragement from Pope Gregory II.

During the pontificate of this Pope (715-731), Ina, King

of the West-Saxons, also came to Rome and embraced the monastic life. History relates then when in Rome, King Ina sought to remain in obscurity and without honour among the crowd of poor pilgrims, he gained his livelihood by manual labour. Probably it was he who founded in the days of his power, the school in Rome for his poor countrymen, known as the « *Schola Anglorum* » or « *Saxonum* ».

In 738 the missionary Boniface (Winifrid) continued his labours in Germany with singular success and then visited Rome for the third time, where he was consecrated Archbishop, and appointed Papal Legate in Germany.

In 735 Pope Gregory III, sent the pallium to Eadbert, cousin of King Coewulf of Northumbria, and also to the two Archbishops Tatwine of Canterbury elected in 731, and Notelin who succeeded him in 736; Eadbert was the first Archbishop of York since Paulinus.

There are several letters extant sent by Leo III. (796-816) to English princes and prelates, and we find Kenulf King of the Mercians addressing a letter to Pope Leo, concerning the action of his predecessor Offa, who in the time of Pope Hadrian, had removed the See of Canterbury to Litchfield; Athelard, Archbishop of Canterbury was the bearer of the letter, that See having been restored to Kenulf. The pope's friendly reply has been preserved in which he approves of the King's action, and granting to Athelard all the jurisdiction bestowed on Augustin, the first Archbishop of Canterbury.

Eardulf King of Northumbria, when driven from his throne, sought the protection of Charlemagne, who sent him to Rome, 808, with a letter to the Pope, the result of which was, that by the aid of Pope and Emperor, he (Eardulf) was restored to his throne.

In 855 Ethelwulf of England arrived in Rome, bringing with him his youngest son Alfred, who had previously been here. Ethelwulf remained a year in Rome, during which he caused the *Schola Anglorum* to be restored, and made a grant of money to the Holy See. In 880, Burhed King of Mercia was driven from his throne by the Danes, and fled to Rome where he died, and was buried

in S. Maria, in the *Schola Anglorum,* which stood near the Ponte S. Angelo.

King Ina of Wessex, and Offa King of Mercia had imposed on their subjects an annual contribution (Romfeoh, Heordpenny, Rome Scot, Peter's Pence) of one penny for every house, in favour of the *Schola Anglorum;* tribute which continued to be paid when the kingdoms of Wessex and Mercia were united.

In the IX. century the number of pilgrimages augmented and increased so that in the vicinity of the *Colonia Franca* there were opened *scholae* and hospices for Longobards, Saxons, Frisians, Danes, and other northern nations beyond the Alps; then in a little time came many Orientals who opened new *Xenodochiae* for Armenians, Copts, Abyssinians, etc., around old S. Peter's.

In the year 853 Ethelwulf sent his young son Alfred to Rome, and Pope Leo IV, hastened to adopt him as his spiritual son, and to give him the royal *unzione.* He was followed by Ethelwolf to Rome who himself under an obligation to pay to the Holy See a sum amounting to 300 mangons. This sum was alway paid although sometimes very irregularly, from Edward the Confessor and William the Conqueror to Henry II. and John. It was suppressed in 1543; re-established by Mary Tudor (Bloody Queen Mary), and definitely abolished by Queen Elizabeth.

In 927 Welfehm Archbishop of Canterbury visited Rome, and about the same time came Elfred, the rival and enemy of Athelstan, to defend himself before John X. This he did at the altar of S. Peter's, but the moment he had sworn he fell down and was carried away by his attendants to the *Schola Anglorum,* where he died three days after.

Pope John then sent to Athelstan to consult him about the propriety of giving the body of Elfred Christian burial. Athelstan consented to this, but he confiscated the whole of Elfred's property, which he handed over to the Abbey of Malmesbury.

In 996 Aelfric Archbishop of Canterbury came to Rome to receive the pallium, and also to consult Pope Gregory V. about replacing the secular clergy of Canterbury

by monks, in accordance with the reform of S. Dunstan, which reform was accordingly carried out.

In 1022 Ethelnoth, Archbishop of Canterbury visited Rome, and received the pallium from Pope Benedict VIII He was accompanied by Leofric, Abbot of Ely, who appealed to the Pope against his deposition; Benedict ordered him to be restored to his dignity.

In 1051 Edward the Confessor who had been freed by Gregory IX. from his vow to make a pilgrimage to Rome, appointed Robert de Jumieges (Bishop of London) to the See of Canterbury, and sent him to Rome to receive the Pallium.

It is recorded that about the same time, Macbeth King of Scotland, the murderer of King Duncan, visited Rome, and bestowed alms generously on the poor in the Eternal City.

In 1055 Cynesige Archbishop of York, arrived in Rome, to receive the pallium.

In 1066 the Archdeacon of Lisieux was sent to Rome by William Duke of Normandy. (William the Conqueror) to solicit the Pope's approval of the descent which he was about to make on England. Four years later Pope Alexandes II, sent legates to Winchester, to regulate the affairs of the English Church, and Lanfranc, of Bec was appointed to the See of Canterbury. (Lanfranc was a native of Aosta in Piedmont, and bishop of Bec in France). He arrived in Rome with Thomas Archbishop of York, and Remigius Bishop of Lincoln; both these latter were found guilty of simony, and were handed over by the Pope, to Lanfranc, to be dealt with, as he thought fit.

In 1098, Anselm of Pavia, Archbishop of Canterbury visited Rome, and during the pontificate of Innocent II., S. Malachy, Bishop of Armagh, made a pilgrimage to Rome, to visit the tombs of the Apostles.

The era of the Crusades, and the jubilee years caused a new and great influx of pilgrims, many of whom established themselves in Rome.

From 1300 to 1450, on account of the political conditions of the whole peninsula in general, and local affairs

in particular in Rome, very few strangers visited the Eternal City, but with the return of the Papal court, and the re-construction of various edifices, the current of visitors took again a more vigorous course: English, Scotch, Irish, French, Spaniards, Poles, Illyrians, and Germans, came and established themselves here.

They clubbed together by nations for an exercise in common of works of piety, and religion; to succour pilgrims and the poor. For this purpose they already found a nucleus formed in the Borgo and scattered in the Campo Marzio which latter place became the head quarters of New Rome. there were founded churches, hospices, hospitals, confraternities, etc., under the protection of Cardinals of the various nationalities, of Orators or Ambassadors. Along with the Cardinals protectors, were secretaries, friends. Auditors of the Rota, officials who were charged with the various offices of the Curia, and of other ecclesiastical offices, and many special artisans. And at the beginning of the XVI. century, attracted by the genius of Raphael, Michelangelo, and other grand artists who laboured in the Vatican, many foreign artists came to Rome, when at the end of the century Gregory XIII. founded schools and seminaries for foreign ecclesiastics, wee see foreigners in great numbers come to Rome, to study the fine arts, and ecclesiastical discipline.

In the XVI. century, interest in Italian matters, other than scholarships began to grow. William Thomas who was in Italy from 1545 to 1550, shows his knowledge of Italian history, considerable for his time. Sir Thomas Hoby, the translator of the « Courtier » of Castiglione, who resided in Rome in 1540, has left a brief diary of his sojourn here. Fynes Moryson gives us in « Itinerary », his special experience in Rome in 1594, which is of the greatest value.

The real succession of literary travels commenced in the XVII. century with Coryat's « Crudities », a quaint book full of conceit and eccentricities. He was followed by all other travellers of the XVI., and XVII. centuries, who sought in the culture and influence of art, the complete man.

During the struggle between the French Republic and Pope Pius VII. England took the side of the Pope, and King George III. considering the temporal independence of the Pontiff so necessary for the liberty of Europe, sent one of his finest regiments (the 12th Lancers) for the personal protection of the Pope. The regiment was commanded by Col. Sinclair, assisted by Capt. Stowell of Kilbrittain, in the County of Cork, (Ireland).

In the XIX, century we see every day the number of English travellers increased, by reason of the facility of moving from place to place, and even Americans at this time commenced to flock to Rome. Among these latter was Longfellow, who initiated a series of visits in 1826, and imbued by the Italian spirit, reproduces it, with great faithfulness in his « Divine Comedy ». To him followed Fenimore Cooper, in 1833; M. R. Emerson, in 1835; W. W. Story, sculptor and writer of merit, who established his home in Rome in 1840; Morse of telegraph fame; G. S. Hilliard in 1853; and C. E. Norton in 1856, who because he idolized the gothic, scarcely succeeded in appreciating what he saw in Rome. In 1857, N. Hawthorne gives us his romance, (The Marble Faun), which is still read with great interest, and several others.

H. T. Tuckerman, lived for a long time in Italy before 1879, and wrote several interesting works, and C. C. Perkins who also wrote on Italian Culture.

From 1880 up to the present time, the cost of traveling has also been on the decrease; hotels are better; facilities of organizations have become so great that travelling is now exceedingly easy, and the antique pilgrims have become tourists whose name is legion so much so that the study of art, history and archaeology is amply followed and appreciated in every country of the world, and the name of Rome of the Caesars, of Augustus, and of Peter has always a more potent and magic attraction.

It would be difficult to give a complete list of the artists and writers who have visited Rome, or to note the place of their abode in the City. To facilitate the task of

the *studiosi* of the story of the foreign colonies in Rome, a brief list in alphabetical order of those who have dwelt for some time in the place.

Adams, 1798. E. Armitage, painter; after 1845. Banks Thomas, sculptor 1772-1779; Barry James painter 1768-1771; Bell. J. Z. 1825; Bovington R. P. 1826. Brown F. M. 1845; Burne Jones 1856; Calthorpe E. after 1890; Chantry Sir T. after 1819; Collins W. painter, 1836; Cooke E. W. from 1845 to 1854; Corbett M. R. 1880; Douglas. - Dyce W. painter, 1825-1827; Eastlake Sir C. L. who arrived in 1816 and lived in Rome 14 years, and met here Cockrell, Sir Humphry Davy, Sir Thomas Lawrence, Thomas Moore, Samuel Rogers, Turner, and many others.

Etty M. painter in 1822 the friend and frequent Companion of Canova, Gibson, Eastlake, etc.

Flaxman, sculptor; Gibbs, architect and pupil of Carlo Fontana; Gibson J. sculptor who came to Rome in 1817 and was a pupil of Canova and Thorwaldsen. Gavin Hamilton, painter 1761-1798; Hart S. A. painter, 1841; Inigo Jones, architect who visited Rome in 1603 or 1613. He originated the English study of Palladian architecture. Lord F. Leighton, painter who come to Rome in 1853, and was the friend of Robert Browning, Giovanni Costa, James Knowles, George Mason, etc.

The writers are innumerable, and the reader must be content with the following short list:

Addison, came to Rome in 1701, and was occupied in finding in the monuments of the city, an explanation of what he knew of Pagan Rome. He visited the ruins by the aid of Virgil, Ovid, Seneca, Juvenal, etc., and wrote or caused to be written a perpetual commentary of Latin literature.

Ballantyne R. M., died in Rome in 1894 and is buried in the English cemetery.

Bargrave John, expelled from Cambridge he fixed his residence here in 1643, and published a curious work on Alexander VII., and the College of Cardinals.

Barry James, painter between 1768 and 1811. He kept up a correspondence very interesting with Burke, of original and acute artistic criticism, and showed his indignance with the deceit practised by antiquaries and dealers in the fine arts.

Beckford W. 1835; Robert Browning. - Burnett, and Gilbert in their letters written in 1686, describe with sprightliness the life of Rome, and James Drummond, Earl of Perth, Jacobite and fervent Catholic in 1695; George Eliot who wrote works descriptice of the life of Rome; John Evelyn in his diary for 1695 tells of his visit to the various collections of Art, and speaks of the life of Innocent X. and of the English society in Rome, gathered round Palazzo Barberini, and the English College.

John Forsyth, 1802, severe critic and elegant cynic. Goldsmith Oliver, 1755; Gray Thomas poet, who accompanied Walpole in 1739; Sir George Head, who in 1788 wrote a « Guide of Rome » in which he describes the facts which he directly observed. John Keats 1821; William Lithgow, 1610-1616; Lord Lytton; Lord Macaulay, 1838-1839; Maguire J. S. an Irish Roman Catholic, visited Rome in 1856, and in 1858 wrote « Rome its Ruler, and its Institutions »: Merivale an eminent litterateur, 1840; Milman H. H. came to Rome in 1855 and dedicated his talents to ecclesiastic affairs; Northcote J., 1778, an eminent painter who studied for three years in Rome; Sir Thomas Moore the Irish poet, visited Rome in 1820; Mrs. Oliphant; John Redmond who in 1646 wrote his « Mercurio Italico », in which he gives an epithet for every City of Italy he visited in his itinerary, thus « Rome the Holy »; « Naples the Gentle », etc.

Charles Reade; Roberts D., painter 1830-1839. Samuel Rogers, poet, 1803, wrote the poem « Italy », - John Ruskin 1840; George Sandys one of the most eminent travellers in Italy, and acute observers, visited Rome in 1610.

Shelley, 1819-1820; Smollett Tobias, the author of « Roderick Random », etc., visited Rome in 1764, and died in Leghorn in 1771. Robert Southwell, 1595; Symonds J. A.

who died in 1893, and is buried in the English cemetery, near the pyramid of Caius Cestius. An eminent writer who left several important artistc and literary work on the Renaissance. W. M. Thackeray who studied art in Rome, in 1835; Horace Walpole came to Rome, with Thomas Gray the Poet, in 1739, but in his writings he does not show himself very enthusiastic for travel. When later he wrote his « Castle of Otranto », he gave the first modern specimen of a novel treating of Italian life.

W. Wordsworth, poet, came to Rome in 1837, and perhaps twice again later. He wrote a sonnet in honour of the great pine tree of Monte Mario; a tree which had been saved from destruction by Lord Beaumont. G. B. Pyne, painter and litterateur 1846-1851; James Raeburn the intimate friend of Gavin Hamilton. David and others in Rome; Nicholas Revett, who in 1750 met Athenian Stuart in Rome; G. Richmond 1832; A. Stevens at first an employé of Thorwaldsen, but afterwards his pupil as painter and sculptor; Vacher C., 1839; Ward E. M., 1836-1839. etc. etc.

PLAN OF ROME

STREETS, SQUARES, CORSI, VIALI, LUNGOTEVERE, BRIDGES, etc.

Note: Numbers *and* **letters** *mark the square on plan where the place is to be found.*

Abruzzi (Via) 1-F.
Acqua Mariana (Via) H-6.
Adige (Via) 0-G.
Adriana (Piazza) 2-C.
Agata de' Goti (Via di S.) 4-F.
Agnello (Via dell') 4-F.
Agnese (Via S.) 3-D.
Agonale (Corsia) 3-D.
Agonale (Via) 3-D.
Agostino (Via e Piazza S.) 3-D.
Alba (Via) 6-6.
Albani (Via) 1-G.
Alberigo II (Via) 2-B.
Albero Bello (Via) 0-D.
Alberoni (Viale) 0-H-I.
Aleardo Aleardi (Via) 5-H.
Alessandria (Via) 1-0-G-H.
Alessandrina (Via) 4-E.
Alfieri (Via) 4-H.
Alibert. (Via) 2-E.
Alpi (Via) 0-H.
Altoviti (Lungotevere degli) 3-C
Anastasia (Piazza) 5-E.
Ancona (Via) 1-G.
Andrea della Valle (Piazza S.) 3-D.
Andrea delle Fratte (Via Sant') 2-E.
Angelica (Via) 1-C.
Angelo (Borgo Sant') 2-B-C.
Angelo (Piazza e Ponte Sant') 3-C.
Angelo in Pescaria (Via S.) 4-D.
Anguillara (Lungotevere) 5-D.
Anicia (Via) 5-D.
Aniene (Via) 1-D.
Anima (Via) 3-D.
Anime Sante (Via) 3-3.
Annia (Via) 5-G.
Antonio (Via S.) 3-4-G.
Ambrogio (Via di S.) 4-D
Annibaldi (Via) 4-E.
Apollinare (Via e Piazza S.) 3-D.
Apollonia (Piazza S.) 4-D.
Apostoli (Via e Piazza SS.) 3-E.
Appennini (Via) 0-H.
Appia Antica (Via) 7-G.
Appia Nuova (Via) 6-1.
Appia Pignatelli (Via) 7-G.
Aquiro (Via) 3-D.
Ara Coeli (Piazza e Via) 4-E.

Arancio (Via) 2-D.
Archetto (Via) 3-E.
Arcione (Via in) 3-E.
Arco dei Cenci 4-D.
Arco della Ciambella 3-D.
Arco della Chiesa Nuova (Via) 3-C.
Arco di Giano (Via) 5-E.
Arco dei Ginnasi 4-D.
Arco del Monte 4-D.
Arco degli Orefici (Via) 5-E.
Arco Oscuro (Via) 0-D-E.
Arco di Parma 3-C.
Arco di Settimio Severo (Via) 4-E.
Arco dei Tolomei (Via) 5-C
Ardeatina (Via) 7-B.
Arenula (Via) 4-D.
Ariosto (Via) 5-H.
Armellini Caro (Via) 6-C.
Arno (Via) 0-G-0-H.
Astalli (Via) 4-D.
Augusta (Lungotevere in) 2-1-D.
Aurelia (Via) 3-A.
Aureliana (Via) 2-G.
Aurora (Via) 2-F.
Ausoni (Via) 3-3.
Aventino (Viale) 6-F.
Avignonesi (Via) 2-E-F.
Babuccio (Via) 3-E.
Babuino (Via) 1-2-D-E.
Balduina (Via) 1-A.
Bacchiglione (Via) 1-G.
Baccina (Via) 4-E.
Bagni (Via) 1-D.
Balbina (Via) 6-F.
Balbo (Via) 3-G.
Balestrari (Via) 4-D.
Banchi Nuovi (Via) 3-C.
Banchi Vecchi (Via) 3-C.
Banco S. Spirito (Via) 3-C.
Barchetta (Via) 4-C.
Barberini (Piazza) 2-F.
Barbieri (Via) 4-D.
Barletta (Via) 1-B.
Barnaba Tortolini (Via) 4-E.
Bartolomeo all'Isola (Piazza S.) 4-D.
Bartolomeo dei Vaccinari (Via S.) 4-D.
Battini (Via) 0-F.
Battista Vipera (Via) 7-A.
Basento (Via) 0-G.
Basilicata (Via) 1-G.
Basilio (Via S.) 2-F.
Battisti Cesare (Via) 3-4-E.
Baullari (Via) 4-D.
Belisario (Via) 1-G.
Belle Arti (Viale) 0-D.
Belli Gioacchino (Via) 2-D.
Belluno (Via) 1-I.
Belsiana (Via) 2-E.
Bergamaschi (Via) 3-E.
Bergamo (Via) 1-G.
Bernardo (Piazza S.) 2-F.
Bertani Agostino (Via) 5-C.
Bezzecca (Via) 2-G.
Bibiana (Via S.) 4-H.
Biscione (Via e Piazza) 4-D.
Bixio (Via) 4-H.
Bocca della Verità (Via e Piazza) 5-E.
Bocca di Leone (Via) 2-E.
Boccaccio (Via) 6-D.
Boccherini (Via) 0-G.
Bodoni (Via) 6-D.
Boggio (Via privata) 5-5.
Boezio (Via) 2-C.
Bologna (Via) 4-C.
Boncompagni (Via) 1-F-G.
Bonaventura (Via) 5-F.
Bonella (Via) 4-E.
Borghese (Piazza) 2-D.
Borgo Angelico (Via) 2-B.
Borgo Nuovo (Via) 2-C.
Borgo Pio (Via) 2-C.
Borgo S. Angelo (Via) 3-C.
Borgo S. Francesco 1-A.

Borgo S. Spirito (Via) 3-B.
Borgo Vecchio (Via) 3-B.
Borgo Vittorio (Via) 2-C.
Borgognona (Via) 2-F.
Boretti (Via) 2-2.
Boschetto (Via) 3-F.
Botta Carlo (Via) 4-G.
Botteghe Oscure (Via) 4-E.
Branca Giovanni (Via) 6-D.
Brescia (Via) 1-G.
Bresciani (Via dei) 3-C.
Brindisi (Via) 0-G.
Brunetti (Via) 1-D.
Bucimazza (Via) 4-E.
Bufalo (Via) 3-E.
Buonarroti (Via) 4-G.
Buon Consiglio (Via) 4-F.
Cacciabove (Via) 3-E.
Cadorna Raffaele (Via) 1-G.
Caetani (Via) 4-D.
Cagliari (Via) 1-G.
Caio Marzio (Via) 1-2-B.
Cairoli Benedetto (Piazza) 4-D.
Cairoli Benedetto (Via) 4-H.
Calabria (Via) 1-G.
Calderari (Via) 3-D.
Calamatta (Via) 2-D.
Calandrelli (Via) 5-C.
Calatafimi (Via) 2-D.
Calisto (Piazza e Via S.) 5-C.
Campana (Via) 3-D.
Campania (Via) 1-F.
Campani (Via dei) 4-4.
Campidoglio (Piazza e Via) 4-E.
Campitelli (Piazza) 4-D.
Campo Carleo (Via) 4-E.
Campo dei Fiori (Piazza) 4-D
Campo Marzio (Via e Piazza) 3-D.
Campo Verano 3-1.
Cancelleria (Piazza) 3-D.
Cancelleria (Via 2-B.
Cancello (Via) 3-D.
Candia (Via) 2-A.
Canneti (Via) 2-2.
Canneti (Vic.) 5-5.
Canestrari (Via) 3-D.
Capizucchi (Piazza e Via) 4-D.
Capo d'Africa (Via) 5-G.
Capo di Ferro (Via e Piazza) 4-D.
Capocci (Via) 3-H.
Cappellari (Via) 4-D.
Cappellini Alfredo (Via) 3-H.
Cappuccini (Via e Piazza) 2-F.
Capranica (Piazza) 3-D.
Caprareccia (Via) 3-F.
Caprera (Piazza) 0-4.
Caprettari (Piazza) 3-D.
Caro (Via) 7-B.
Caravita (Via) 3-E.
Carboni (Via) 4-E.
Carcano (Via) 0-G.
Carceri (Via) 3-C.
Cardello (Via) 4-F.
Carine (Via) 4-E.
Carlo a Catinari (Piazza S.) 4-D.
Carlo al Corso (Piazza S.) 2-D.
Carlo Alberto (Via) 3-G.
Carrette (Piazza) 4-F.
Carrozze (Via) 2-E.
Carso (Viale) 0-B-C.
Cartari (Via) 3-C.
Cartoni (Via) 7-A.
Casilina (Via) 4-F.
Cassia (Via) 1-D.
Cassiadoro (Via) 2-C.
Castaldi (Via) 7-C.
Castelfidarlo (Via) 2-G.
Castello (Lungo Tevere) 2-C.
Castro Pretorio (Viale) 2-H.
Castro Pretorio (Via) 3-H.
Catania (Via) 1-I.
Catalone (Piazza) 2-B.
Catena (Piazza) 4-E.
Caterina (Via S.) 4-C.
Catone (Via) 2-B.
Catullo (Via) 2-C.

Cava (Via della) 4-A.
Cavalleggieri (Via e Porta) 2-B.
Cavallini Pietro (Via) 2-D.
Cavour (Via) 4-3-F-G.
Cavour (Piazza) 2-C.
Cavour (Ponte) 2-D.
Cecilia (Via e Piazza S.) 5-D.
Celimontana (Via) 5-G.
Cellini (Via) 3-C.
Celsa (Via) 4-E.
Celso Corn. (Via) 1-H-3-C.
Cenci (Lungotevere) 4-D.
Cenci (Via e Piazza) 4-D.
Cedro (Via) 5-C.
Cerchi (Via e Piazza) 5-E.
Cernaia (Via) 2-G.
Cesalpino (Via) 1-H.
Cesi Federico (Via) 2-D.
Cestari (Via) 3-D.
Cestio (Ponte) 5-D.
Chiara (Via S.) 3-D.
Chiavari (Via) 4-D.
Chiavi d'Oro (Piazza) 4-E.
Chiesa Nuova (Piazza) 3-C.
Chiodaroli (Via) 4-D.
Cialdini Enrico (Via) 3-G.
Ciancaleoni (Via) 4-E.
Cicerone (Via) 2-C.
Cimarra (Via) 3-4-F.
Cimatori (Via) 3-C.
Cines (Via privata) 6-H.
Cinquecento (Piazza) 2-G.
Cinque (Vicolo del) 5-C.
Cinque Giornate (Piazza) 1-C.
Cinque Lune (Via) 3-D.
Circo Agonale (Piazza Navona) 3-D.
Cisterna (Via) 5-D.
Claudia (Via) 5-F.
Claudio (Via e Piazza S.) 3-E.
Clemente (Via e Piazza S.) 5-G.
Clementi Muzio (Via) 2-D.
Clementina (Via) 4-F.
Clementino (Via del) 2-D.
Cola di Rienzo (Via e Piazza) 2-1-C.
Collegio Romano (Piazza) 3-E
Colli (Via dei) 0-H.
Colombo Cristoforo (Via) 6-D.
Colonna (Via e Piazza) 3-E.
Colonna Marcantonio (Via) 1-C.
Colonna Vittoria (Via) 2-D.
Colonnelle (Via) 3-D.
Colonnette (Via) 2-D.
Colosseo (Via e Piazza) 4-F.
Condotti (Via) 2-F.
Consolazione (Piazza e Via) 4-E
Consolato (Via) 3-C.
Consulta (Via) 3-F.
Conte Rosso (Via) 5-H.
Conte Verde (Via) 4-H.
Convertite (Via) 3-E.
Coppelle (Via e Piazza) 3-D.
Corda (Via) 4-D.
Cordonata (Vic.) 3-E.
Coronari (Via) 3-C-D.
Corsi (Via) 1-D.
Corsini (Via) 4-C.
Corlellazzo (Via) 1-B.
Cosimato (Via e Piazza S.) 5-C.
Cossa Pietro (Via) 2-D.
Costaguti (Piazza) 4-D.
Cremona (Via) 4-E.
Costanza (Via) 0-G.
Crescenzi (Via dei) 3-D.
Crescenzio (Via) 2-B-C.
Crisogono (Via S.) 5-D.
Croce (Via) 2-E.
Croce Bianca (Via) 4-E.
Croce in Gerus. (Via e Piazza) 5-I.
Crociferi (Via) 3-E.
Crocifisso (Via) 3-A.
Cuccagna (Via) 3-D.
Cupa (Via) 1-I.
Curtatone (Via) 2-G.
Damiata (Via) 1-C.
Dandolo (Via) 5-C.

Dante (Piazza) 5-H.
Dataria (Via) 3-E.
D'Azeglio (Via) 3-G.
Delfini (Via) 4-E.
Della Robbia (Via) 6-E.
Depretis Agostino (Via) 3-F.
Dionigi Marianna (Via) 2-D.
Dogali (Via) 1-F.
Dogana Vecchia (Via) 3-D.
Domenichino (Via) 4-G.
Dora (Via) 1-F.
Doria Andrea (Via) 1-A.
Dorotea (Via S.) 4-C.
Drago (Piazza) 5-D.
Due Macelli (Via) 2-E.
Duilio (Via) 1-C.
Durando Giacomo (Via) 3-G.
Egidio (Piazza S.) 4-C.
Elena (Piazza e Via S.) 4-D.
Eligio (Via) 4-C.
Emanuele Filiberto (Via) 4-5-H.
Emanuele Morosini (Via) 5-C.
Emilia (Via) 2-F.
Equi (Via) 3-I.
Equizia (Via) 4-G.
Ernici (Via) 4-G.
Esquilino (Piazza) 3-G.
Etruschi (Via) 3-3.
Eufemia (Via S.) 3-E.
Eustachio (Piazza S.) 3-D.
Eustachio Bartol. (Via) 1-H.
Ezio (Via) 1-C.
Fabio Massimo (Via) 1-B.
Fabricio (Ponte) 4-D.
Fabrizi Nicola (Via) 5-C.
Falco (Via) 2-B.
Falegnami (Via) 4-D.
Falloppio (Via) 1-H.
Famagosta (Via) 1-B.
Fanti Manfredi (Piazza) 3-G.
Farini (Via) 3-G.
Farnese (Piazza) 4-D.
Farnese Alessandro (Via) 1-C.
Farnesina (Lungotevere) 4-C.
Fausta (Via) 1-D.
Felice Cavallotti (Via) 6-B.
Ferdinando di Savoia (Via) 1-D
Ferrara (Via) 3-F.
Ferrarella (Via) 6-G.
Ferrari (Via) 1-C.
Ferruccio (Via) 4-G-H.
Fiamme (Vic.) 2-F.
Fiammetta (Piazza) 3-D.
Fienaroli (Via) 5-D.
Fienili (Via) 4-E.
Filippini (Via) 3-C.
Filippo (Via S.) 0-A.
Filopanti (Via) 6-B.
Finanze (Via) 2-F.
Fiorentini (Lungotevere) 3-C.
Firenze (Piazza) 3-D.
Firenze (Via) 3-G.
Flaminia (Via) 1-D.
Flaminio (Lungotevere) 0-D.
Flavia (Via) 2-G.
Florida (Via) 4-D.
Florio (Via) 6-D.
Fogne (Via) 2-B.
Fondamenta (Via) 2-A.
Fontana Domenico (Via) 5-H.
Fontana di Trevi (Piazza) 3-E.
Fontanella Borghese (Via) 2-D.
Fontanone (Via) 4-C.
Foraggi (Via) 4-E.
Fornari (Via) 4-B.
Foro Romano 4-F-F.
Foro Traiano (Piazza) 4-E.
Foscolo Ugo (Via) 4-H.
Fracastoro (Via) 1-H.
Francesco (Piazza e Via S.) 5-D.
Francesco Crispi (Via) 2-E.
Francesco Reti (Via) 1-H.
Francesco di Paola (Via) 4-I.
Francesco di Sales (Via S.) 4-C.
Franklin Beniamino (Via) 7-D.
Fratelli Bandiera (Via) 6-C.
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Triboniano (Via) 2-C.
Tribuna S. Carlo (Piazza) 2-D.
Tribuna Campitelli (Via) 4-D.
Tribunali (Piazza) 2-C-D.
Trinità dei Monti (Via) 2-E.
Tritone (Via) 3-2-E.
Trionfale (Via e Porta) 0-A-1-A-B.
Tronto (Via) 1-G.

Tunnel del Quirinale 3-F.
Tunisi (Via) 1-A.
Tuscolana (Via) 6-I.
Uffici del Vicario (Via) 3-D.
Ulpiano (Via) 2-D.
Umberto Biancamano (Via) 5-H-I.
Umberto I. (Corso) 1-2-3-D-E.
Umberto I. (Ponte) 2-D.
Umbri (Via) 3-3.
Umbria (Via) 2-F.
Umiltà (Via) 3-E.
Unità (Piazza) 2-B.
Università (Viale) 2-H.
Università (Via) 3-D.
Urbana (Via) 4-3-F-G.
Vaccarella (Via) 3-D.
Valadier (Via) 2-C.
Valenziani Augusto (Via) 1-G
Vallati (Lungotevere) 4-D.
Vantaggio (Via) 1-D.
Vanvitelli (Via) 6-D.
Varese (Via) 2-H.
Vascellari (Via) 5-D.
Vaticano (Lungotevere) 2-C.
Velabro (Via) 5-E.
Venanzio (Via S.) 4-E.
Veneto (Via) 1-2-F.
Venezia (Piazza) 3-4-E.
Venezia (Via) 3-F.
Veniero Sebastiano (Via) 2-A.
Venti Settembre (Via) 1-2-G.
Verano (Via) 3-3.
Vergini (Via) 3-E.
Verri Pietro (Via) 4-G.
Vesalio Andrea (Via) 1-H.
Vespasiano (Via) 1-2-B.
Vespucci Amerigo (Via) 6-D.
Vicenza (Via) 2-H.
Villa (Vicolo della) 1-I.
Villafranca (Via) 2-H.
Villa Giulia (Via) 0-D.
Villini (Via dei) 1-H.
Viminale (Via) 3-G.
Vincenzo (Via S.) 3-E.
Visconti Ennio Quirino (Via) 2-C-D.
Vitale (Via S.) 3-F.
Vite (Via) 2-E.
Vitellia (Via) 6-A.
Vittoria (Via) 2-E.
Vittorio Emanuele II (Piazza).
Vittorio Emanuele II. (Corso) 3-4.
Vittorino da Feltre (Via) 4-F.
Volsci (Via dei) 3-3.
Volta Alessandro (Via) 7-D.
Volturno (Via) 2-G.
Zabaglia (Via) 6-D.
Zanardelli (Via) 3-D.
Zingari (Piazza e Via) 4-F.
Zoccolette (Via) 4-D.
Zucchelli (Via) 2-E.

REFERENCES TO THE PLAN OF ROME.

BASILICAS, CHURCHES, PALACES, MUSEUM, GALLERIES, FOUNTAINS, etc.

Remark: *the* **number** *and* **letter** *refer to the square robere the building is to be found.*

BASILICAS.

S. Giovanni in Laterano	H 5
S. Lorenzo fuori le mura	I 3
Santa Maria Maggiore	G 3
S. Paolo fuori le mura	—
S. Pietro in Vaticano	B 3
Santa Croce in Gerusalem.	I 5
S. Lorenzo in Damaso	D 5
Santa Maria in Trastevere	C 5
S. Pietro in Vincoli	F 4
S. Sebastiano, Via Appia	—

CHURCHES.

Santa Agnese	D 3
S. Agostino	D 3
S. Alessio	D 6
S. Alfonso	G 4
S. Anastasia	E 5
S. Andrea delle Fratte	E 3
S. Andrea al Quirinale	F 3
S. Andrea della Valle	D 4
S. Antonio abate	G 3
S. Antonio di Padova	H 5
S. Apollinare	D 3
SS. Apostoli	E 3
Santa Balbina	F 6
S. Bartolomeo all'Isola	D 5
S. Bernardo alle Terme	F 2
S. Bonaventura	F 5
Cappuccini	F 2
S. Calisto	C 5
S. Carlo a Catinari	D 4
SS. Carlo e Ambrogio	D 2
S. Caterina	E 4
S. Caterina della Rota	D 5
Santa Cecilia	D 5
S. Cesareo ad Turrim	G 5
S. Clemente	G 5
Corpus Domini	G 1
S. Cosimato	C 5
S. Crisogono	D 5
Santa Croce de' Lucchesi	E 4
S. Cuore di Gesù	G 2
SS. Domenico e Sisto	F 4

S. Dorotea C 4
S. Eusebio H 4
S. Eustacchio D 3
Santa Francesca Romana F 4
S. Francesco a Ripa D 5
Gesù E 4
Gesù e Maria D 2
S. Giacomo D 2
S. Gioacchino C 1
S. Giorgio in Velabro E 5
S. Giovanni dei Fiorentini C 3
S. Giov. a Porta Latina G 7
SS. Giovanni e Paolo F 5
S. Giuseppe a Capo le Case E 2
S. Gregorio al Celio F 5
S. Ignazio E 3
S. Isidoro F 2
S. Lorenzo in Damaso D 4
S. » in Lucina D 2
S. » a Panisperna F 3
S. Luigi de' Francesi D 3
Madonna delle Fornaci B 3
» delle Grazie B 2
» dei Monti F 4
S. Marcello E 3
S. Marco E 4
S. Maria degli Angeli F 2
» dell'Anima D 3
» in Aquiro D 3
» Ara Coeli E 4
» dei Calderari D 4
» in Campitelli E 5
» in Cappella D 4
» in Cosmedin E 5
» in Domnica G 5
» Liberatrice D 6
» Maddalena D 3
» ad Martyres (Pantheon) F 3
» sopra Minerva D 1
» dei Miracoli D 1
S. Maria in M. Santo D 1
» dell'Orto D 5
» della Pace D 3
» della Pietà B 3
» del Popolo D 1
» della Scala C 4
» in Traspontina B 2
» in Vallicella C 3
» in Via E 3
» in Via Lata E 3
» della Vittoria F 2
S. Martino ai Monti G 4
SS. Michele e Magno B 3
S. Michele a Ripa D 5
SS. Nereo ed Achilleo G 6
S. Nicola in Carcere E 5
S. Nicola ai Cesarini D 4
S. Nicola da Tolentino F 2
S. Onofrio B 3
S. Pietro in Carcere E 4
S. Pietro in Montorio C 5
SS. Pietro e Marcellino G 5
Santa Prassede G 3
S. Prisca E 5
Santa Pudenziana G 3
SS. Quattro Coronati G 5
S. Saba E 6
Santa Sabina E 5
S. Salvatore in Lauro C 7
Scala Santa H 5
S. Silvestro in Capite E 2
S. Sisto Vecchio G 6
S. Spirito in Sassia G 6
S. Stefano Rotondo G 5
Stimmate di S. Francesco D 4
Santa Susanna F 2
S. Teodoro E 4
S. Teresa F 1
Santa Trinità dei Monti E 2
» Trinità dei Pellegrini D 4
S. Vitale F 3

ENGLISH AND AMERICAN CHURCHES.

Holy Trinity: Via Romagna F 1
All Saints: Via Babuino D 2
American Episcopal: Via Nazionale F 3
American Methodist: Via XX Settembre F 2
Scotch Presbyterian: Via XX Settembre F 2

ACADEMIES - VILLAS - PALACES.

Accademia Americana C 5
» di S. Cecilia D 2
» di Francia E 1
» dei Lincei C 4
» di S. Luca F 4
» di Spagna C 5
Palace Altieri E 4
» delle Assicurazioni di Venezia E 4
» Barberini F 2
» Bernini E 2
» Bolognetti E 4
» Bonaparte D 2
» Borghese D 2
» Brancaccio G 4
» Braschi D 3
» Caetani D 4
» Caffarelli E 4
» Cancelleria D 3
» Cenci D 4
» Chigi E 3
» Colonna E 3
» Corsini C 4
» Doria Pamphili E 4
» Esposizioni F 3
» Farnese C 4
» Gabrielli C 3
» Grazioli E 4
Palace Lancellotti C 3
» Madama (Senato) D 3
» Marescotti D 4
» Massimo D 4
» Mattei D 4
» Odescalchi E 3
» Pamphili D 3
» Penitenzieri B 3
» Quirinale E 3
» Rospigliosi E 3
» Ruspoli D 2
» Sacchetti C 3
» Salviati C 3
» Sciarra E 3
» Senatorio E 4
» Strozzi D 4
» Spada D 3
» di Spagna E 2
» Torlonia Giraud B 3
» Santo Uffizio B 3
» Vaticano B 2
» Venezia E 3
» Vidoni D 4
Villa Aldobrandini F 4
» Bonaparte G 1
» Campanari H 5
» Cavalieri di Malta D 6
» Celimontana (Mattei) F 6
» Colonna E 3
» Corsini C 4
» Lante B 4
» Malta E 2
» Massimo I 0
» Medici E 1
» Mirafiori I 0
» Papa Giulio D 0
» Sciarra (Wurtz) C 6
» Torlonia H 1
» Torlonia (Albani) G 0
» Umberto I. (Borghese) E F O 1
» Vascello B 5

Giardino Zoologico E F 0
Orto Botanico (Villa Corsini) C 4
Passeggiata Margherita (Gianicolo) B C 4-5
Camera del Tasso B 3

MONUMENTS.

Agger Serviano G 3
Amfiteatro Flavio or Colisseum F 5
Amfiteatro Castrense I 1
Arco degli Argentieri E 5
» di Costantino F 5
» di Druso G 3
» di Gallieno F 4
» di Giano G 5
» di Settimio Severo F 4
» di Sisto V G 3
» di Tito F 4
Basilica Emilia E 4
» Giulia E 4
» di Massenzio F 4
Capitole E 4
Carcere Mamertino E 4
Casa Aurea di Nerone F 4
» detta di Rienzi F 5
Colonna di Marco Aurelio E 3
» di Trajano E 4
Cloaca Massima E 4
Colombari G 7
Fountain delle Alpi F 2
» (P. Barberini) F 2
» della Barcaccia (Piazza Spagna) E 2
» Circo Agonale D 3
» Felice F 2
» delle Najadi (Piazza Termini) G 3
» di P. S. Pietro B 3
» di Ponte Sisto G 4
» del Quirinale E 3
Fountain delle Tartarughe D 4
» di Trevi E 3
» del Tritone F 2
Forum di Augusto F 4
» di Nerva E 4
» Romano E F 4
» di Trajano E 4
Mausoleo d'Adriano (Castel S. Angelo) C 2
» di Augusto D 2
» dei Lucilli G 0
Meta Sudante F 5
Pantheon D 3
Piramide di Cestio E 7
Gate Asinaria H 5
» S. Giovanni H 5
» Latina C 7
» S. Lorenzo H 3
» Maggiore I 4
» Metronia G 6
» S. Pancrazio B 5
» S. Paolo E 7
» Pia G 1
» Pinciana F 1
» del Popolo D 1
» Portese D 6
» Salaria C 1
» Sebastiano G 7
» Settimiana C 4
» S. Spirito B 3
Tarpeian Rock E 4
Teatro di Pompeo D 4
» di Marcello E 4
Tempio di Claudio F 5
» detto di Minerva H 4
» di Venere e Roma F 4
» detto di Vesta E 5
» Fortuna Virile E 5
Sessorium I 5
Terme di Agrippa D 3
» di Caracalla F 6
» di Diocleziano G 2
» di Tito G 4

Terme di Trajano G 4
Torre degli Anguillara D 5
» del Grillo E 2
» delle Milizie E 4
» dei Sanguigni D 3
Triclinio Leonino H 5
Tombe di Raffaello, di Vittorio Emanuele II, di Umberto I, nel Pantheon D 3

MINISTRIES - BANKS - LIBRARIES.

Agricoltura, Istituto Internazionale D 1
Banca Commerciale, Via Plebiscito E 3
» Credito Ital., Corso Umberto
» d'Italia F 3
Banco di Napoli E 3
» di Roma (Corso Umberto 370) E 3
» di Sicilia
Biblioteca Alessandrina (Università) D 3
» (Angelica), (San Agostino) D 3
» Casanatense (via S. Ignazio) C 3
» S. Luca (via Bonella 44) E 4
» Vaticana B 2
» Vitt. Emanuele E 3
Borsa di Commercio E 3
Brefotrofio C 5
Camera di Commercio E 3
» dei Deputati D 3
Caserma Cavour B 1
» dei Corazzieri F 2
» Ferdinando di Savoia H 3
» del Macao H 2
Caserma Princ. di Napoli C 1
» Regina Margher. B 1
» dei Vigili F 3
» Vitt. Emanuele B 1
Cassa depositi e prestiti G 2
» di Risparmio, Piazza Sciarra E 3
Collegio Militare, Palazzo Salviati C 3
Consiglio di Stato, Palazzo Spada D 4
Corte dei Conti C 2
Giustizia, (Palazzo di) C 2
Lazzaretto E 5
Mercato Centrale H 4
Ministero d'Agricoltura F 2
Museo Agrario F 2
» delle Colonie E 3
» degli Esteri E-F 4
» delle Finanze G 2
» Grazia Giustizia e Culti D 3
» della Guerra F 2-3
» degli Interni D 3
» dei Lavori Pubb. E 2
» della Marina D 3
» delle Poste e Telegrafi D 3
» Casse Postali G-H 4
» della Pubb. Istr. D 3
» Direz. Belle Arti E 4
» del Tesoro D 2
» dei Trasp. e Ferrovie G 1
Municipio, Campidoglio E 4
Ospedale Consolazione E 3
» S. Giacomo D 2
» S. Gioani G 5
» Militare al Celio G 5
» Sanatorio Umberto I. G 5
» S. Spirito B 3
» Policlinico I 2

Ospizio Addolorata G 4
» S. Michele D 5
» Termini G 2
Osservatorio Astronomico E 3
Poligono d'Artiglieria H 2-3
Posta Centrale S. Silvestro E 2
Prefettura, Pal. Valentini E 4
Questura, P. Collegio Romano E 3
Scuola Applic. Ingegneri F 4
» Collegio Romano E 3
» Istituto Chimico F 3
» Istituto Fisico F 3
» Istituto Tecnico Leonardo da Vinci F 4
Senato del Regno D 4
Tabacchi (Fabbrica dei) D 5
Università (R.) D 3
Vicariato, Palazzo Marescotti D 4
Zecca H 4
» Collegio Romano E 3

RAILWAYS AND TRAMWAYS STATIONS.

Centrale di Termini - Piazza dei Cinquecento G 3
Trastevere - Viale del Re C 7
S. Pietro (linea Roma-Viterbo) A 3
Scalo Merci a S. Lorenzo I 4
Scalo Tuscolana I 7
Tramvie dei Castelli Romani, Via Princ. Umberto G 3
Tramvie Civitacastellana-Viterbo, Piazza d. Libertà D 1
Tramvie Villa Adriana-Tivoli, Porta S. Lorenzo I 3
Tramvie Fiuggi (Genazzano, Palestrina-Frascati) - Viale Princip. Margherita G 3
Agenzia Ferroviaria Sommariva e C., Piazza Venezia (Palazzo Assicurazioni) E 4
Thos Cook and Son, Piazza Esedra G 2
American Express Co., Piazza di Spagna

STEAM - NAVIGATION COMPANIES.

Navigaz. Generale Italiana - La Veloce - Italia - Lloyd Italiano - Largo Goldoni, Corso Umberto I, 419 E 2
Cunard Line, Via del Tritone E 2
Peninsular and Oriental - Via Condotti E 3
Lloyd Sabaudo - Via del Tritone, 124 E 3
Transatlantica Italiana, Piazza Barberini, 11 F 2

PUBLIC BATHS.

Kinesiterapico, Via Plinio.
Albergo Diurno Cobianchi, Piazza di Venezia, Corso Umberto I.

STATUES.

Gioacchino Belli D 5
Fratelli Cairoli E 1
Carlo Alberto F 3
Cavour C 2
Garibaldi B 2
Vittorio Emanuele II E 4

Metastasio	C 3
Q. Sella	G 2

THEATRES

Adriano	C 2
Argentina	D 4
Costanzi	F 3
Dei Piccoli, via SS. Apostoli	E 3
Drammatico Nazionale	E 3
Quirino	F 3
Manzoni	F 3
Metastasio	D 3
Morgana, via Merulana	G 4
Valle	D 3

CONCERT AND VARIETY HALLS.

Augusteo	D 2
Salone Margherita, via Due Macelli	E 2
Sala Palestrina, via Plinio	C 2
Trianon, via Frattina	E 2
Sala Umberto	E 2
Cines ou Apollo, via Naz.	F 3

CINEMAS

Splendor, P. Cola di Rienzo, 70	C 2
Cines, via Nazionale	F 3

ROME DIRECTORY

HOTELS

ALEXANDRA - 18 Via Vittorio Veneto	Tel. 73-99.
ANGLETERRE - 14 Via Bocca di Leone	» 12-25.
BEAUSITE - 15 Via Ludovisi	» 9-85.
BOSTON - 47 Via Lombardia	» 39-58.
BRISTOL - 23 Piazza Barberini	» 12-79.
BRITANNIA - 149 Via delle Quattro Fontane	» 7-08.
CONTINENTAL - 5 Via Cavour	» 13-17.
EDEN - 49 Via Ludovisi	» 9-29.
ELYSEE - 30 Via di Porta Pinciana	» 10-159.
EXCELSIOR - 33 Via Veneto	» 6-58.
FISCHER'S PARK - 39 Via Sallustiana	» 43-86.
FLORA - 95 Via Vittorio Veneto	» 31-918.
GRAND - 3 Via delle Terme Diocleziane	» 21-41.
HASSLER - 8 Piazza della Trinità dei Monti	» 5-53.
IMPERIAL - 24 Via Vittorio Veneto	» 34-25.
ITALIE - 12 Via delle Quattro Fontane	» 15-44.
LONDRES ET GARGILL - 23 Via Collina	» 31-906.
MAJESTIC - 50 Via Vittorio Veneto	» 74-83.
METROPOLE-JOLANDA - 76 Via di S. Nicola da Tolen.	» 9-34.
MILANO - 11 Piazza di Montecitorio	» 22-09.
MINERVA - 69 Piazza della Minerva	» 8-16.
PAIX ET HELVETIA - 104 Via Nazionale	» 28-55.
PALACE - 62 Via Vittorio Veneto	» 38-76.
PRINCES - 15 Piazza di Spagna	» 18-54.
QUIRINAL - 7 Via Nazionale	» 10-10.
REGINA-CARLTON - 76 Via Vittorio Veneto	» 24-68.

ROYAL - 30 Via Venti Settembre Tel. 31-80
RUSSIE - 9 Via Babuino » 22-82
SAVOY - 15 Via Ludovisi » 23-05
STRAND-MARINI - 17 Via del Tritone » 18-03
VICTORIA - 34 Via Sardegna » 31-82
VILLE - 72 Via Sistina » 30-64
WINDSOR-PRIMAVERA - 54 Via Vittorio Veneto » 3-74

PENSIONS

ALBION - 164 Via Sicilia » 31.34
ASTORIA - 66 Via Sicilia » 30-92
BALDASSARRI - 29 Piazza Montedoro.
BOOS - 45 Via del Quirinale » 4-32
DINESEN - 19 Via delle Fiamme » 74-96
INTERNATIONAL - 79 Via Sistina » 33-63
ESEDRA - 117 Via Torino » 88-23
FREY - 26 Via Liguria » 12-83
HANOVER - 4 Via Venti Settembre » 31-62
GIRARDET - 12 Piazza dell'Esquilino » 74-44
MODERNA - 46 Via S. Basilio » 22-06
LIVERPOOL - 178 Via Sicilia » 31-82
PIRRI - Via S. Niccolò da Tolentino » 61-52
PRIMROSE - 6 Via Montebello.
VILLA LUDOVISI - 36 Via Liguria » 36-68
WHITE - 11 Via Vittoria Colonna » 21-15

BANKS

BANCA D'ITALIA - Via Nazionale » 10-50
BANCO DI NAPOLI - Piazza SS. Apostoli
BANCO DI ROMA - 307 Corso Umberto I » 15-08
BANCA DI SICILIA - 271 Corso Umberto I » 3-40
BANCA COMMERCIALE ITALIANA - Corso Umberto I.
CREDITO ITALIANO - 374 Corso Umberto I » 3-60

BANKERS AND TOURIST AGENTS

AMERICAN EXPRESS CO. - 38 Piazza di Spagna Tel. 44-01.
THOS. COOK AND SON. - 54 Esedra Termini » 34-23.
THOS. COOK AND SON. - 2 Piazza di Spagna » 6-54.
CHIARI E SOMMARIVA - Piazza di Venezia » 35-43.
CESARANO'S TOURIST OFFICE - 4 A., Via Vittorio Veneto.
COSMOPOLITE TOURIST BUREAU (Rep. Bennett) - 18 Piazza del Popolo
E. N. I. T. - Piazza Colonna » 7-65.
FRENCH LEMON AND CO. - 59 Piazza di Spagna » 18-56.
MOROLI AND CO. - 77 Via del Tritone.
ROESLER FRANZ - 91 Via Condotti » 6-50.
SOCIETA' INTERNAZIONALE VIAGGI E TRASPORTI - 30 Via Vittorio Veneto » 74-03.

EMBASSIES AND CONSULATES

ENGLAND - 84 Via Venti Settembre. — CONSUL. - 69 p. di Spagna.
U. S. A. - 16 Piazza S. Bernardo. — CONSULATE - 89 Via Nazionale.
AUSTRIA - 18 Via Virgilio — CONSULATE - 18 Via Virgilio.
BELGIUM - 139 Via Piemonte. — CONSULATE - 29 p. Esquilino.
DANEMARK - 62 Via Piemonte. — CONSULATE - 1 Via Marche.
FRANCE - Piazza Farnese. — CONSULATE - Via dei Farnesi.
GERMANY - Via Conte Rosso. — Consul same address.
GREECE - 7 p. Indipendenza. — CONS. - 83 Via Terme Diocleziane
HOLLAND - 10 Via Pietro Raimondi. - CONS. - 75 Via Terme Diocleziane.
NORWAY - 27 Via Francesco Carrara. CONS. 32 p. di Spagna.
PORTUGAL - 212 Via Nomentana. - - CONS. - 48 Via Monserrato.
SPAIN - 13 Via Quattro Fontane. — CONSULATE - 93 Circo Agonale
SWITZERLAND - 3 P. della Croce Rossa. - Consul. same address.

EMBASSIES AND LEGATION TO THE POPE

ENGLAND - Piazza Borghese.
AUSTRIA - 74 Via della Croce.

BAVARIA - Piazza Cardelli.
BELGIUM - Hotel Bristol.
BRAZIL - 34 Via Piemonte.
CHILE - 62 Via Quintino Sella.
FRANCE - Via S. Luigi dei Francesi.
SPAIN - 56 Piazza di Spagna.

EXHIBITION OF FINE ARTS

CASA D'ARTE PALAZZI - 11-13 Foro Italico.

RESTAURANTS

BUCCI - 54 Piazza delle Copelle.
CANEPA - 84 Via Terme Diocleziane.
S. CARLO - 120 Corso Umberto I.
CASTELLO DEI CESARI - 7 Via S. Prisca.
FAGIANO - 163 Piazza Colonna.
MARINESE - 45 Via Nazionale.
MASSIMO D'AZEGLIO - 16 Via Cavour, near the Main Railway Station.
PASTARELLARO - 33, Via S. Crisogono - Tel. 27.07.
ROMA - 38 Piazza Poli.
SALVAGGI - 1 Via Quintino Sella.
SELECT - 122 Via Frattina.
ULPIA - Piazza Foro Traiano.
VENETE - Via del Parlamento.

THEATRES

ADRIANO - Piazza Cavour.
ARGENTINA - Via di Torre Argentina.
CAPRANICA - Piazza Capranica.
COSTANZI - Via Firenze.
MANZONI - Via Urbana.
METASTASIO - Via Pallacorda.
MORGANA - Via Merulana.
NAZIONALE - Via Tre Novembre.
DEI PICCOLI - Via SS. Apostoli.
QUIRINO - Via delle Vergini.
VALLE - Via Teatro Valle.

CONCERT-HALLS

AUGUSTEUM - Via dei Pontefici.
SALA BACH - Via Gregoriana.
ACCADEMIA di S. CECILIA - 18 Via dei Greci.

RAILWAYS AND TRAMWAYS STATIONS

TERMINI. (Main Station) }
S. PETER'S. } Main Railway Lines.
TRASTEVERE. }
For TIVOLI - Outside Porta S. Lorenzo.
For FRASCATI AND THE ALBAN HILLS - Via Viminale.
For FIUGGI - Viale Principessa Margherita.
For CIVITA CASTELLANA AND VITERBO - Piazza della Libertà

FOREIGN SCHOOLS

AMERICAN ACADEMY OF FINE ARTS AND SCHOOL OF CLASSICAL STUDIES - Via Angelo Masina.
BRITISH SCHOOL OF ARCHAEOLOGY AND ARTS - Valle Giulia

COLLEGES

AMERICAN - 30 Via Umiltà.
BEDA - 67 Via S. Niccolò da Tolentino.
CANADIAN - 117 Via 4 Fontane.
ENGLISH - 45 Via Monserrato.
IRISH - 27 Via Mazzarino.
IRISH (Franciscan) at S. Isidore.
IRISH (Dominican) at S. Clement.
SCOTCH - 161 Via 4 Fontane.

CHURCHES (Catholic) for English-speaking tourists:

BRITISH - S. SILVESTRO IN CAPITE - Piazza S. Silvestro.
Do. - S. GEORGE AND ENGLISH SAINTS - 8, Via S. Sebastianello in Piazza di Spagna.
Do. - S. THOMAS A' CANTERBURY, in the English College - Via Monserrato.
IRISH - S. AGATA DEI GOTI - Via Mazzarino, Irish College.
Do. - S. ISIDORO - Via S. Isidoro. Irish Franciscan College.
SCOTCH - S. ANDREW, attached to the Scotch College - Via Quattro Fontane.
U. S. A. - S. SUSANNA - Via Venti Settembre.
Do. - IMMACULATE CONCEPTION, in the American College - Via Umiltà.

Protestant:

ALL SAINTS CHURCH - Via Babuino.
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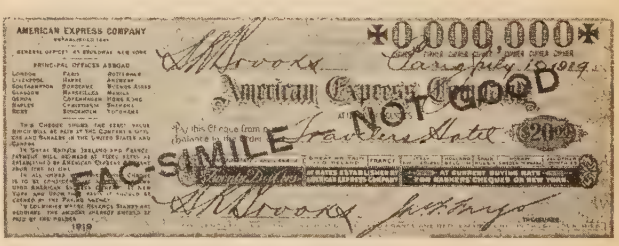

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